HM

JULY/AUGUST 2005

HM

THE HARD MUSIC MAGAZINE

Also featuring

Disciple
MxPx
Robert Randolph
TFK
Damien Jurado

SPECIAL 20TH ANNIVERSARY COLLECTOR'S ISSUE

MAGAZINE + CHRISTIAN ROCK AND METAL HISTORY

P.O.D.

0 74470 79599 5 07

July, August 2005 • *Issue #114*
$3.50 USA / 4.95 CDN

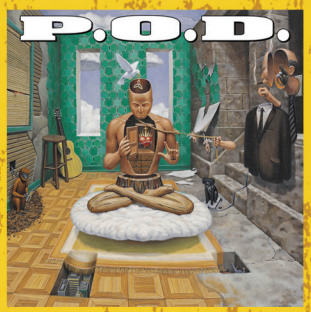
P.O.D.

Payable On Death

NEW ALBUM COMING SOON! VISIT WWW.PAYABLEONDEATH.COM FOR AN EXCLUSIVE LOOK AT THE MAKING OF THE NEW RECORD.

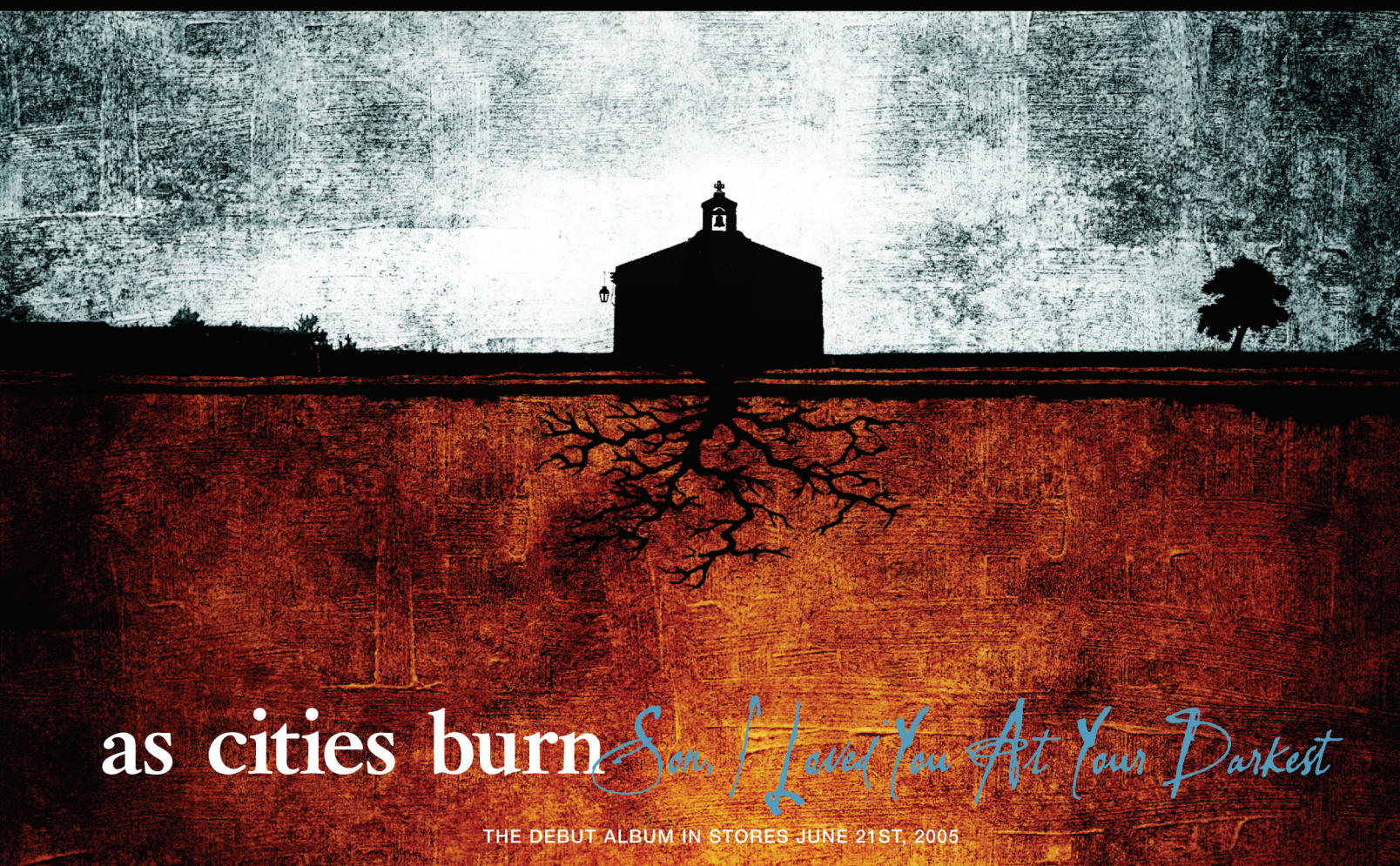
CONGRATULATIONS TO HM ON 20 YEARS!

AVAILABLE NOW: ATLANTIC WWW.ATLANTICRECORDS.COM



© 2005 ATLANTIC RECORDING CORPORATION FOR THE UNITED STATES AND WEA INTERNATIONAL FOR THE WORLD OUTSIDE THE UNITED STATES.

solidstate Solid State Records · PO Box 12698 Seattle, WA 98111 · www.solidstaterecords.com



Extreme tour '05

Free Admission at Most Events!!!

Over 50 bands, 80 cities....

"the nation will be rocked"

In the past, the Extreme Tour has featured one of a kind street level performances from artists like KJ-52, Kutless, Falling Up, LA Symphony, Rock and Roll Worship Circus, Spoken, Shawn Mcdonald, Dizmas, and others. This year, see the next wave of artists that will redefine alternative music for the world!

Also featuring performances from a host of other bands from around theworld, including surprise guest appearances from some of the hottest bands in alternative christian music today !

Syntax Recording Artists:
-MAN OF WAR
-REDCLOUD
-DJ WISE
-KADOOSE
syntax
ON THE EXTREME TOUR
syntaxrecords.com

Visit **www.TheExtremeTour.com** for schedule and venue information
PLUS: Band websites

Call now to learn how you could bring The Extreme Tour to your city at NO CHARGE!
503-851-6711

eXtreme tour

DIZMAS

THE DEBUT ALBUM
ON A SEARCH IN AMERICA

TOWER RECORDS
Tower.com
AVAILABLE AT ALL
TOWER RECORDS STORES ACROSS THE US

"EXPLOSIVE"
-TREVOR MCNEVAN (THOUSAND FOOT KRUTCH)

WWW.DIZMAS.COM

CREDENTIAL Recordings

© 2005 CREDENTIAL RECORDINGS

STRYPER
ISAIAH 53:5

...congratulates HM THE HARD MUSIC MAGAZINE Magazine
on
20 years of support & devotion
to hard music!

HEAVEN'S METAL
VOL I #1 July '85
Commemorative Reprint
What is it? It is the expression of love & answers to problems from a Christian world-view. This is the first issue of a bi-monthly newsletter dedicated to hard rock in the Christian music world. This newsletter welcomes all Christian bands and will feature free promotion of all interested parties. If you rock for Christ, send us some info on your band and we'll print it. Although this newsletter is called Heaven's Metal, from time to time it will feature groups who some may not consider metal. (ie: Arkangel, AD, Jimmy Horz, Darrell Mansfield, Vision, Avion, Dennis Welch, etc.) This is a mid-70's definition of metal. When I was younger, anything from Aerosmith-LedZep was considered heavy metal.
This issues feature group: STRYPER
OZ FOX, of Stryper, with a lollipop in Austin, Texas.

Inagural Cover. July 1985

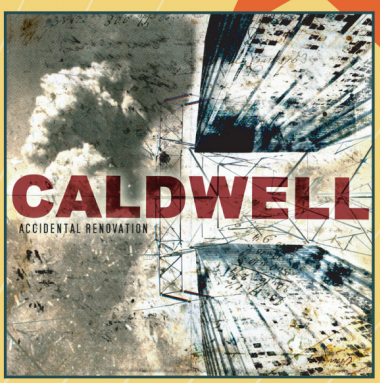
BIG3 RECORDS
www.big3records.com

Witness the revival!
"REBORN"
The new album. In stores 8.16.05
40+ CITY TOUR - STARTING SEPTEMBER 2005.
Watch for the first ever Stryper DVD – coming soon!
Get up-to-the-minute news by logging onto: www.stryper.com

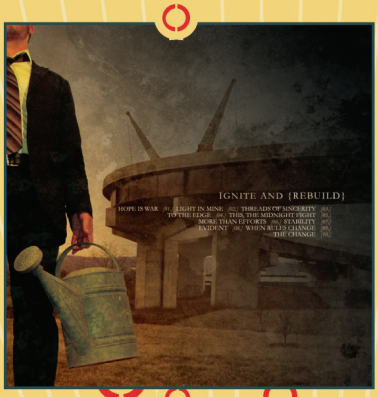
GO BELOW THE SURFACE...

Bloody Sunday
To Sentence The Dead

Seventh Star
Brood Of Vipers



Caldwell
Accidental Revolution



Life In Your Way
Ignite & Rebuild

The Pioneers
Rockabilly Gospel

The Regal Line
The Road That Leads To Home

In Due Time
The Final Showdown

Brutal Fight
Our Merciful Father

Ten33
Nightmare on Grace Street

DEEP MUSIC

FACEDOWN RECORDS · INDIANOLA RECORDS · Blood & Ink records · STRIKEFIRST RECORDS · GOOD GIRL RECORDS

WWW.DEEPMUSICDISTRIBUTION.COM

Visit www.deepmusicdistribution.com to find a retailer near you

CONGRATULATIONS

HM 20

ON A SOLID 20 YEARS!

FROM YOUR FRIENDS AT TOOTH & NAIL / SOLID STATE / BEC

TOOTH & NAIL RECORDS, SOLID STATE RECORDS, AND BEC RECORDINGS . PO BOX 12698 SEATTLE, WA 98111 . WWW.TOOTHANDNAIL.COM WWW.SOLIDSTATERECORDS.COM WWW.BECRECORDINGS.COM

THE HIGHLY-ANTICAPATED NEW RELEASE FROM
THOUSAND FOOT KRUTCH
THE ART OF BREAKING
IN STORES JULY 19TH, 2005
TOOTH & NAIL RECORDS • P.O. BOX 12698 SEATTLE, WA 98111 • WWW.TOOTHANDNAIL.COM • WWW.THOUSANDFOOTKRUTCH.COM

Strhess tour

BLEEDING THROUGH

ZAO

DARKEST HOUR

MISERY SIGNALS

with special guest FIGHT PARIS

JULY 8 THROUGH AUGUST 1

FERRET MUSIC

trustkill

VICTORY RECORDS

www.strhesstour.com

LOVE JESUS?

LOVE MUSIC?

LOVE FREE SWAG?

ARE YOU INTERESTED IN BECOMING A CHRISTIAN SOLDIER WITHIN AN ARMY OF THOUSANDS OF JESUS LOVING YOUTH TASTEMAKERS ACROSS THE NATION?

DO YOU WANT TO HELP INFLUENCE WHO TOMORROW'S CHRISTIAN ROCK, ALTERNATIVE, PUNK AND HEAVY MUSIC SUPERSTARS WILL BE?

THEN GET HOOKED UP!!!

Obedience

www.OBEDIENCE2ONE.com

BE ONE OF THE 1ST 100 MEMBERS TO SIGN UP AND GET A KILLER PRIZE PACK WITH A FREE OBEDIENCE T-SHIRT FROM OUR NEW CLOTHING LINE, FREE STICKERS FOR YOU AND YOUR FRIENDS, A FREE NKJV HOLY BIBLE AND A TON OF INSPIRATION FOR A NEW TOMORROW LED BY THE POWER OF JESUS CHRIST...

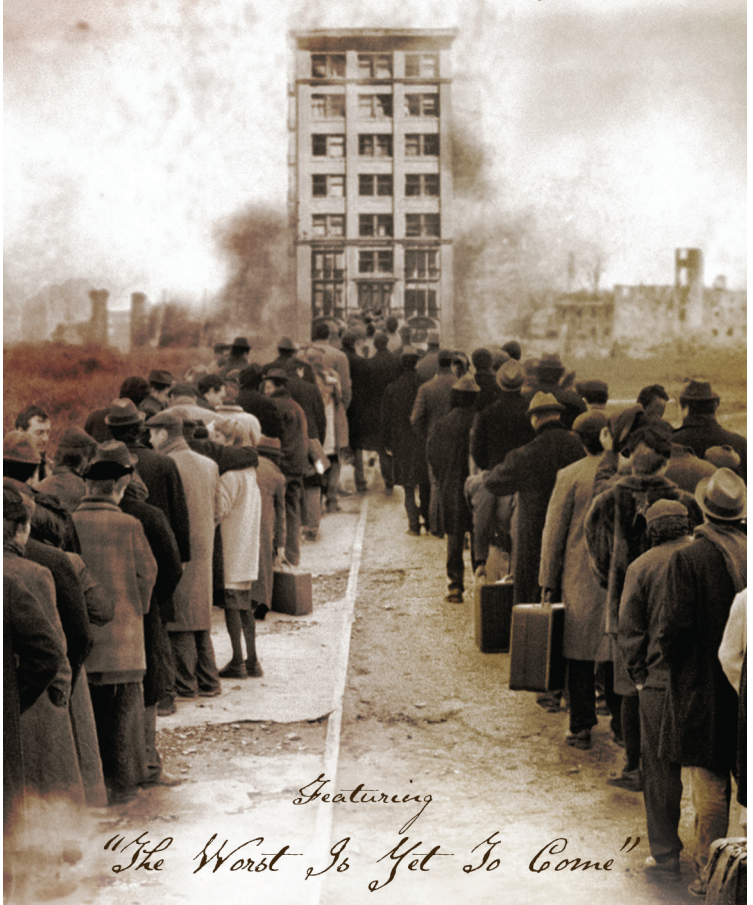
WE ARE HERE TO SERVE!

JOIN THE ARMY AND FIGHT FOR HIS KINGDOM!

TOLL FREE: 866-621-4463

STILL REMAINS

of Love and Lunacy



Featuring

"The Worst Is Yet To Come"

NEW ALBUM IN STORES NOW

WWW.STILLREMAINS.COM

Coffin Case Log onto www.roadrunnerrecords.com to win a Coffin Case full of cool music, T shirts and more.

ROADRUNNER RECORDS 25

WWW.ROADRUNNERRECORDS.COM

© 2005 Roadrunner Records, Inc.

AVAILABLE AT: TOWER RECORDS Tower.com

MXPX

PANIC

PANIC

THE BRAND NEW
FULL LENGTH
ALBUM FROM MXPX
IN STORES JUNE 7TH

ALSO,
COMING SOON FROM
SIDE ONE DUMMY

THE SUICIDE MACHINES "WAR PROFITEERING IS KILLING US ALL"
AND A BRAND NEW FULL LENGTH FROM GO BETTY GO

SIDEONEDUMMY RECORDS

www.SideOneDummy.com www.MXPX.com

PILLAR

WHERE DO WE GO FROM HERE

LIMITED EDITION

AVAILABLE EVERYWHERE

"LIMITED EDITION" LAUNCHES WITH

TWO NEW TRACKS AND A DVD WITH

HOURS OF FOOTAGE INCLUDING,

A "MAKING OF" DOCUMENTARY THAT

TAKES PEOPLE FROM EARLY RIFFS

TO STREET WEEK IN STORES....

BEST BUY

www.pillarmusic.com

MORE ROCK FROM FLICKERRECORDS

subseven

FREE TO CONQUER
AVAILABLE NOW!

subseven's explosive debut rocks. Period.

subsevenmusic.com

KIDS *in the* WAY

APPARITIONS OF MELODY
AVAILABLE EVERYWHERE

a car crash consuming head on collision of passion, promise and pressure

kidsintheway.com

STAPLE

SELF-TITLED
AVAILABLE NOW

If Keim's vocals don't wake you out of your self-righteousness, the in-your-face guitar onslaught will.

NEW STAPLE ALBUM
COMING AUGUST '05

staplemusic.com

flickerrecords

FLICKERRECORDS.COM

Introducing
KAINOS
καινός - kainos /kɛ.nos/ greek.
Introducing the debut
album from Kainos: 'Alive'
Featuring the single:
"Selfish Me"
Publicity Contact:
brian@nashvillepublicity.com
Distributed by EMI.
www.kainosmusic.com
A Southern Signal Records Artist
WWW.SOUTHERNSIGNAL-ENTERTAINMENT.COM

Dedicated to the worship musician and worship technician
www.yamahaworship.com
tips techniques
and technologies
to equip God's favorite
instrument of praise ...
You
YAMAHA Worship Resources
©2005 Yamaha Corporation of America www.yamaha.com

DISCIPLE

IN STORES NOW!

"This is Disciple's *Hysteria* album. Or, for you younger readers, their *Where You Want To Be* or *Bleed American*. They have surely defined their sound and taken it to the next level. If this isn't the most successful album of Disciple's career, this reviewer will eat a bug."

– HM Magazine

LOG-ON TO WWW.DISCIPLEROCKS.COM FOR A FREE DOWNLOAD!

SRE RECORDINGS EPIC srerecordings.com / epicrecords.com

The Rocket Summer

"*'Hello, Good Friend'* is everything a sophomore set of sing-alongs should be: exuberant, elegant and as its name suggests a proper introduction for the uninitiated."

- Alternative Press

"...filled with upbeat anthemic rock songs...well-crafted songs that are so endearing you'd have to have a heart of stone to not enjoy them..."

- Chord

As seen on tour with Jimmy Eat World, Something Corporate, Ash, Copeland, Relient K, Mae and more.

'HELLO, GOOD FRIEND'
IN STORES JULY 26, 2005

SRE RECORDINGS therocketsummer.com / srerecordings.com

Todd Agnew

REFLECTION OF SOMETHING

IN STORES
AUGUST 16, 2005

SRE RECORDINGS Ardent RECORDS toddagnew.com /srerecordings.com / ardentrecords.com

Wonder why the Bible has often been called the greatest story ever told? Find out for yourself with *The Story*, written in an easy-to-read chapter format. Discover the intrigue, drama, conflict, romance, and redemption that fill the Bible from Genesis to Revelation. Bring the great stories of the Bible alive in language that is written for you and your time.

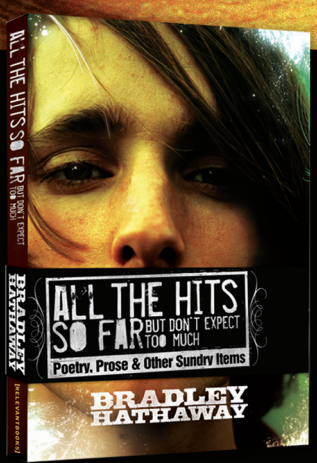
For more information about *The Story* and other products using Today's New International Version (TNIV) of the Bible, visit www.TNIV.com.

TNIV™ TODAY'S NEW INTERNATIONAL VERSION
Timeless truth. Today's language.™

From the World's Leading Bible Publisher | ZONDERVAN™

"I AM HARDCORE."

(ACTUALLY, HE'S A POET.)



ALL THE HITS SO FAR BUT DON'T EXPECT TOO MUCH

Poetry, Prose & Other Sundry Items

AS SEEN ON TOUR WITH BLINDSIDE, MEWITHOUTYOU, THE CHARIOT AND OTHERS

[RELEVANTBOOKS]
WWW.RELEVANTBOOKS.COM

FULL BOOK AND CD AVAILABLE EVERYWHERE AUGUST 2
WWW.RELEVANTBOOKS.COM WWW.THEBRADLEY.NET

PURPLE DOOR
TWO THOUSAND FIVE

AUGUST 19 & 20
SKI ROUNDTOP
LEWISBERRY, PA

COME CELEBRATE OUR 10 YEAR ANNIVERSARY

RELIENT K
BLINDSIDE
PILLAR
NORMA JEAN
OVER THE RHINE
COPELAND
MEWITHOUTYOU
ANBERLIN
LOVEDRUG
THE CHARIOT
STARFLYER 59
MADISON GREENE
STRETCH ARM STRONG
HAWK NELSON
BRANDTSON
JOHN DAVIS OF SUPERDRAG
HASTE THE DAY
DENISON WITMER
THE BEAUTIFUL MISTAKE
BR. DANIELSON
SHOWBREAD
COOL HAND LUKE
ANATHALLO
SAXON SHORE
THE LONELY HEARTS
PARAMORE
THE SHOWDOWN
FOREVER CHANGED
THE AFTERS
THE MINT
FAMILY FORCE 5
FOXHOLE
LAST TUESDAY
DAVE TOSTI OF PAX217
CRAIG GROSS
AND MANY OTHERS

TICKETS

EARLY REGISTRATION (ORDER BEFORE JUNE 3): $31.50 INDIVIDUALS / $30.00 GROUPS (15+)
REGISTRATION (ORDER BEFORE AUGUST 12): $35.50 INDIVIDUALS / $34.00 GROUPS (15+)
AFTER AUGUST 13TH, TICKETS ONLY AVAILABLE AT THE GATE FOR $40.00

ORDER >> BY PHONE: 1.800.336.3206 • BY INTERNET: WWW.PURPLEDOOR.COM
MAIL (SEND CHECK AND $1.50 PER TICKET CHARGE TO): ONE WAY TICKETS • BOX 1573 • LANCASTER, PA 17608
*SERVICE CHARGES APPLY ON TICKETS AT ALL OUTLETS

iTickets.com CHRISTIAN EVENT TICKETS AND INFORMATION
ROCK FOR LIFE.
Compassion in Jesus' name
HM THE HARD MUSIC MAGAZINE
SCOA
MESSIAH COLLEGE
RADROCKERS.COM
MONO VS STEREO
RELEVANT MAGAZINE

THE EVAN ANTHEM
SENS

Produced by Mark Lee Townsend (Relient K, The Wedding)

In Stores July 19

TheEvanAnthem.com

MONO VS STEREO

LAST TUESDAY
RESOLVE

Produced by Matthew Thiessen (of Relient K) & Joe Marlett (Blink 182, Foo Fighters)

In Stores Now

LastTuesday.com

MONO VS STEREO

the Showdown
A Chorus Of Obliteration

Epic Heavy Metal Produced by Bruce Fitzhugh (of Living Sacrifice)

In Stores Now

See them on The Black Friday Tour w/ Blindside & Showbread
June 23 - Aug. 20

TheShowdownMetal.com

MONO VS STEREO

REGULAR

Letters 18
Hard news 20
Live reports 27
Heaven's metal 29

FEATURETTE

The agony scene 30
Dizmas 32
Kekal 34
Kids in the way 36
House of heroes 38
Haste the day 40
Homeless j 42
Becoming the archetype 44
Denison Witmer 46
Headphones 48
The rocket summer 52

FEATURE

P.o.d. 54
Mxpx 58
Robert randolph 60
Disciple 62
Tfk 64
Damien jurado 66
Every time I die says 93

SPECIAL FEATURE

History of hm 68
History of c. rock 70
History of c. metal 72
Metal vs. emo 74
Bands on bands 76
Kingdom of fear 78
History matters 81
Fighting boredom 84
Memory lane 86

INTERMISSION

Stephen baldwin 96
Columns 108
Hard music history 110

REVIEW

Music 99
DVD, book, & gear 106
Indie pick 112

IT'S A PARTY

Who knew it would last this long? To be honest, I've only had minor doubts along the way. This has been an incredible journey and the absolute best parts have always been the "God parts," where I've felt the pleasure, guidance, and/or presence of His Majesty. If I may, with trepidition, add to a famous passage here: "Without Him we can do nothing...except make messes." It is my hope that the obedient steps have outweighed the messes over the past 20 years. I hope you enjoy this very special issue. A lot of hard work by everyone involved went into it. I almost died in the process, too – flipping my VW Beetle right at the final deadline! This issue was hard but very rewarding to put together. It was fun to have a big feature on Robert Randolph simply because I wanted to; and the special/historical articles make me laugh, smile, and feel content inside. Here's to 20+ more! By the way, those aren't gang symbols, it's a 2 and an 0.

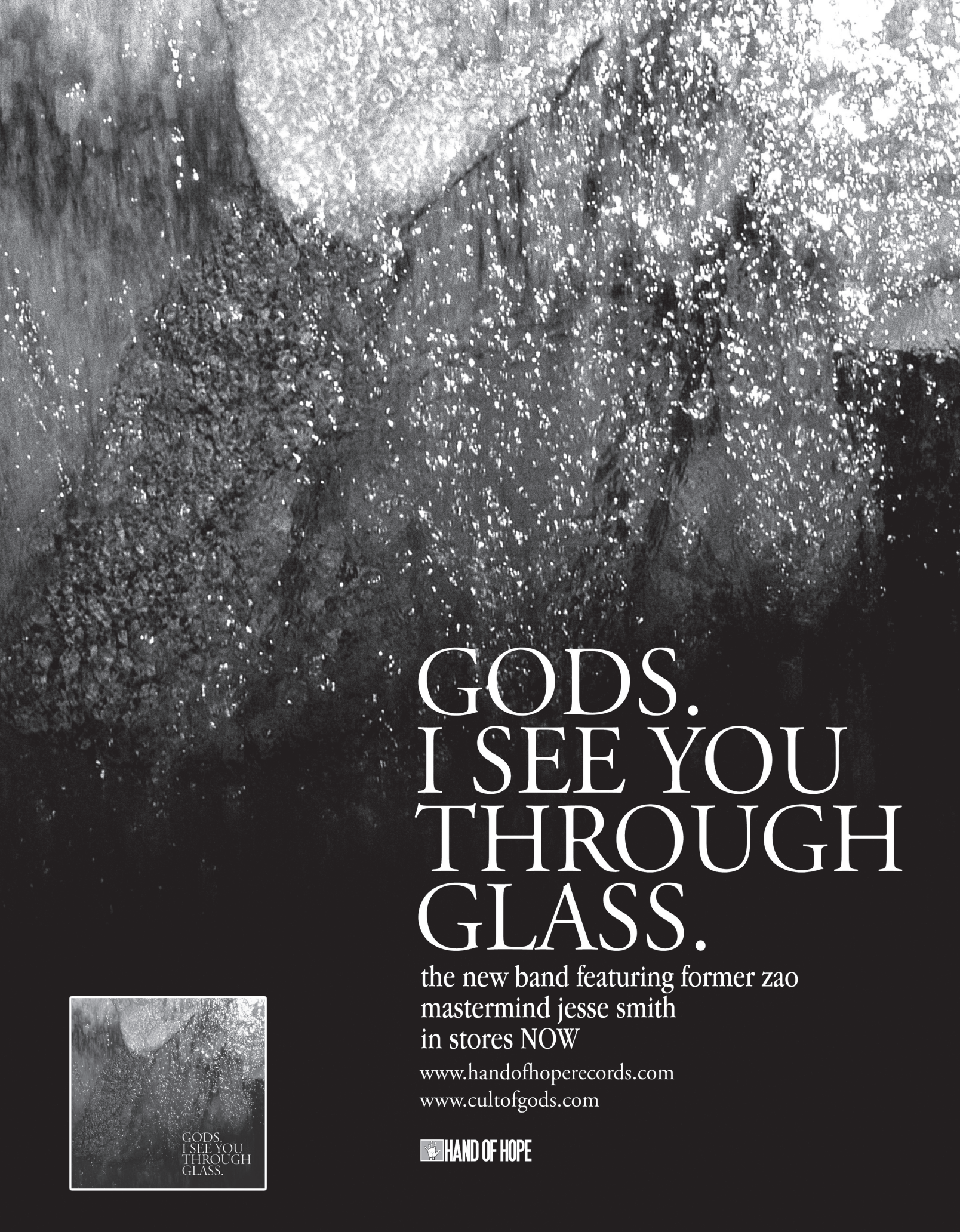
From the editor

Doug Van Pelt

SPINNING AT HM NOW

COPELAND	*In Motion*	Such good songs and sounds.
VAN MORRISON	*Magic Time*	Rich, gritty, mellow, spiritual, full of soul.
DISCIPLE	*Disciple*	Was stuck in my car for two months.
MXPX	*Panic*	Singing along? You bet!
JOHN DAVIS	*S/T*	Believe the hype. Quality #1.
MELK THE G6-49	*Glossolalia*	Helps with the math problems in my head.
COLDPLAY	*Live*	Songs translate live. The DVD is amazing.

Photo by Marcelo DiMauro



GODS.
I SEE YOU THROUGH GLASS.

the new band featuring former zao
mastermind jesse smith
in stores NOW

www.handofhoperecords.com
www.cultofgods.com

HAND OF HOPE

Letters to the Edit

JUMPING HEARTS

I was doing my normal skimming and reading through my new HM the day I got it when all of a sudden I saw something that made my heart jump. It was my name! I had to read it, like, 3 times before I believed it, not just because I didn't expect to see my name in the article, but because the context that it was in was so complimentary. I can't thank you enough for the nice things you said about my art, it made my day (maybe year)...
–John Nissen [Salem, OR]

SINAI BEACH RULES

Wow...your magazine is by-far one of the best music mags on the market for Christians, and even some non-believers for that matter. I just had to let you know that... Now to my actual question: What are the chances of doing a feature story on Sinai Beach in regards to their newest album, the transition from Facedown Recs. to Victory? I was never really a big fan of the band until I heard a song off of *Immersed* and bought the album within an hour of knowing what it sounded like. Some of the issues/ideas that Courtney Alderson addresses in his lyrics would make for an insane feature. I just thought I'd throw the idea out there... I apologize if this email comes off a little pushy or wutever....I'm a little tired. haha. God Bless,
–Jake Cozby [fox_bmx777@yahoo.com]

Ed – Yeah, Sinai Beach is great. You bring up a good and sometimes frustrating point. Our general editorial plan is this: write about good bands when their latest album comes out. We did this for the Immersed album in our Nov/Dec issue, which was 5 months before the album released. Sometimes I think we forecast too far for our own good!

SMILE AT THE CAMERA

Does one have to be a hard (bleep) to be in hard music? Would it kill these guys to crack a smile once in a while? I know they are the "heroes" that get us through our day and have such a huge responsibility to "save" the world, but they have to laugh once in a while don't they? Come on guys, life isn't *that* bad. Smile for the camera. Maybe it's the water.
–Laurance Honkoski [grasshopperking@gmail.com]

Ed – All the bands I spoke to about this said the same thing: They'd smile if you'd stop using the phrase hard (bleeps) in the mag!

MXPX RAWKS

I want to thank you for featuring MxPx in your Hard Music History section of the current issue (As I Lay Dying). One of the reasons I subscribed to HM Magazine was to read about MxPx. Do you think there will soon be more about MxPx in HM?
–Cullen Williams [Troy, MO]

Ed – Your wish is my command! See p.58

THE AGONY SCENE?

First off, just wanted to say that the mag is sick. I am a 17-year old hardcore kid who listens to metal/hardcore music, whether it be Christian or not. I am a big fan of The Agony Scene, and I just wanted to know if they are a Christian band or not. Thanks.
–Franky Sandoval [Lake Forest, CA]

Ed – I think you'll find the answer on page 30 (and expounded upon at hmmag.com).

EXTOLLING VIRTUE

Thanks for publishing the awesome Extol article. It's encouraging to see a band that is so passionate about God and up-front about their faith, yet have a musical integrity and quality that demands attention from both Christian and non-Christian audiences. I can't think of a metal band in the Christian scene that has been of this calibre since Vengeance Rising.
–Noah Salo [salonoah@hotmail.com]

Ed – Amen.

RETRACTIONS TAKE ACTION

Ed – Giant apologies go out to the great writer, David Stagg; who wrote the cool As I Lay Dying article in our May/June 2005 issue #113. We erroneously called the Disciple album reviewed in the last issue, Rise Up, when in fact it is a self-titled album.

HM

EDITOR/PUBLISHER **Doug Van Pelt**
OFFICE MANAGER **Charlotta Van Pelt**
MKTG & ADS **Heather Reynolds**

CONTR EDITORS **Kemper Crabb, Greg Tucker, Chris Wighaman**

CONTRIBUTORS **David Allen, Eric W. Alexy, Chris Callaway, Tiffany Chow, Ryan Clark, Chris Estey, Mark Fisher, Bruce Fitzhugh, Chris Francz, Dan Frazier, Amy E. Hall, Ed Hellig, Gary Hook, David Huff, Daniel Jesse, Bethany Johnson, Kern County Kid, Erika Larson, Lori Lenz, Steven Losey, Dan MacIntosh, Bonnie Masri, Matt Morrow, Len Nash, Brian Q. Newcomb, Chad Olson, Jamie L. Rake, David Reynolds, Adam Robinson, Sean Rohrer, Tony Shore, Chris Short, Bradley Spitzer, David Stagg, Kriss Stress, Jonathan Swank, John J. Thompson, Darren Tindell Jr, Chris Troutman, James Wetz, Gord Wilson**

COVER PHOTO **Melinda DiMauro**
BACK PAGE **Ivan Minsloff** [organofsight.com/ivan]

PROOFREADERS **Eric W. Alexy, Vicki Bobick, Bethany Johnson, Valerie Maier, Heather Reynolds, Carolyn Van Pelt**

SCRIPTURE "I will extol the Lord at all times; His praise will always be on my lips. My soul will boast in the Lord; let the afflicted hear and rejoice. Glorify the Lord with me; let us exalt His Name together." (Psalm 34:1-3)

MAILING ADDRESS 6307 Cele Rd. #573
Pflugerville, Texas 78660-7543

CUSTOMER SERVICE 877.897.0368
Service@HMmagazine.com
FAX 512.670.2764

EDITORIAL DVanPelt@HMmag.com
MARKETING & ADS * Heather@HMmag.com
512.940.0744
* BOOKS & COLLEGES Scott@FrontGateMedia.com
949.206.9806
* MUSIC GEAR Bruce@FrontGateMedia.com

SUBSCRIPTIONS U.S.A. – $15, Canada/Mexico – $20, Overseas – $25

IF YOU MOVE Please send us your new address.

WRITE US Letters/email must include full name. All submissions become property of HM Magazine, and may be edited/condensed.

SEND TO Letters 2 Ed, POB 141007 Austin, TX 78714
Letters@HMmag.com

HM Magazine is dependently owned and operated (Psalm 62)

Printed in the U.S.

HM Magazine (ISSN 1066-6923) is published bi-monthly for $15 per year by HM, 6307 Cele Road #573, Pflugerville, TX 78660. Periodicals Postage Paid at Pflugerville, Texas and at additional mailing office.

POSTMASTER: Send address changes to:
HM, PO Box 141007, Austin TX 78714-1007
All contents copyright © 2005. HM contents may not be reproduced in any manner, either whole or in part, without prior written permission. For retail distribution, please call Ingram Distributors (800) 627-6247 (ext. 33501)

Relient K says THANK YOU to HM Magazine

The Showdown thanks Doug Van Pelt
and HM Magazine for all the support!

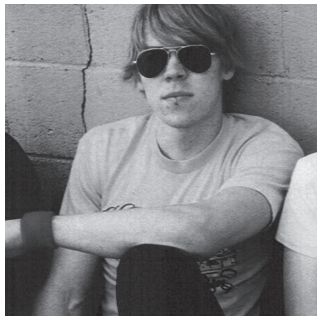
HARDNEWS
Quick & concise

ANDY HUNTER
OUT EARNING 'EM(I) ALL

While chatting business with an EMI label person at GMA, we were told that many of the EMI folks were asked in a meeting which artist they thought earned the most money for EMI in 2003. Easy guesses were best-selling artists, like Tobymac, Steven Curtis Chapman, etc. Turns out it was DJ Andy Hunter, whose had his tunes licensed to a ton of movie and television outlets. There's a lot of opportunities (and money to be made) with licensing music to video games, tv, movies, etc.

PETRA OVER
AFTER 33 YEARS...

The decision to retire the band was mutual by all members. "It has been a privilege and honor to represent our Savior and participate in His Great Commission. We have nothing but thanks to God for all He has done," says Petra founder, guitarist and primary songwriter Bob Hartman. "God used Petra in my life in so many ways, as He did in so many other lives," says lead singer since 1986, John Schlitt. "I am truly thankful for having been part of Petra. We've had a good long run and have seen so much. We've seen God's hand at work in our music on every continent and in every language," he says. December 2005 will mark the end of the band's activities. After 7 million+ CDs sold, there are talks of a live album or boxset to release in the future. [petraband.com]



Children 18:3 Win Club 3° Band Tournament

05.06.05 Minneapolis, Minnesota's classy Club 3 Degrees hosts an annual Band Tournament that runs from September through May, matching 60+ regional bands in multiple genres (hard, rock, pop, hip hop) in a judged contest that ends with prizes that include studio time, design services and legal consultation. Having been a runner-up for the past two years, Children 18:3's perserverance paid off this year with a spirited winning performance that was full of attitude, energy, and good songs. The trio (guitarist/vocalist David Hostetter, drummer Seth Hostetter, and bassist/vocalist Leemarie Hostetter) have the kind of chemistry you might expect from siblings that've grown up with each other. They should be playing at Cornerstone, Sonshine, and Lifest this Summer.

News bullets

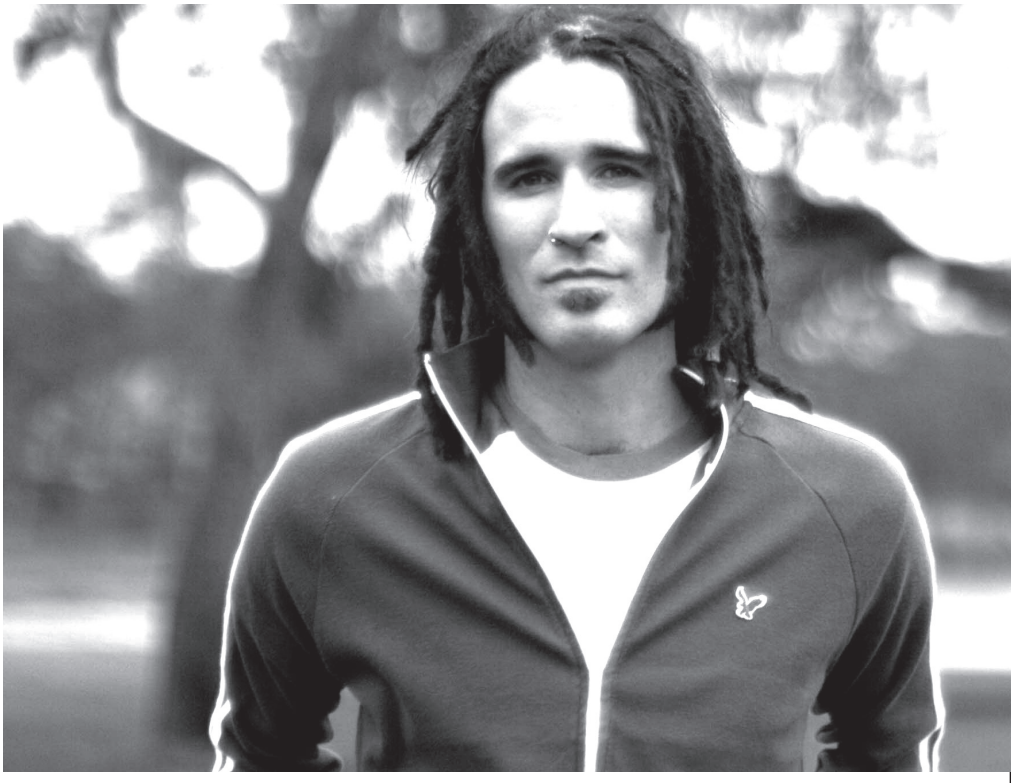
Blindside have been holed up in the studio working on their follow-up to *About A Burning Fire* with producer Lasse Mårtén. Tomas has been spearheading the efforts to finish up the documentary DVD the band is releasing. Once they wrap things up they have a busy Summer of tour dates in the US for June and July (with **Showbread** and **The Showdown**). The fun re-releases of their self-titled debut and *A Thought Crushed My Mind* include the rare singles from early demos and a 7" single ("From Stone to Backbone" and "All You Need Is..."). "These songs came along at a strange time. We were done with our obligation to Day Glo and didn't yet have our deal with Elektra. There was no real direction, we just wanted to have fun playing together. We recorded these songs in the rehearsal studio and released some of them on vinyl – for no other reason than we had always wanted to put out a vinyl."

As I Lay Dying will be the Second Stage Co-Headliner at all the *Ozzfest* dates this Summer. They will also schedule some off-fest dates with Killswitch Engage and Soilwork. *Frail Words Collapse* has soundscanned over 120,000 copies, and *Shadows Are Security* should surpass that number. Their June 24 album release party in San Diego includes a performance by **No Innocent Victim**. *Shadows...* features the guest vocals of **Jason Moody** on one song...

Sam Ashworth (aka Charlie Peacock's son) has released a new album, *Gonna Get It Wrong Before I Get It Right*. As far as songwriters go, this guy is the real deal (and a far cry from his dad's R&B). [samashworth.com]

Joy Electric is releasing a vinyl-only 7" through the Republic of Texas Recordings website.

This year's *Warped Tour* includes the following bands: **MxPx**, **Underoath**, **Zao**, **Amber Pacific**, **Emery**, **Mae**, **Relient K**, and **Stutterfly**. On off-days Amber Pacific will be performing special acoustic sets at their booth.



Benjamin Shreve

What led to the development of your new sound? (It's really different from your previous band.) When did you start writing these songs?
While GS Megaphone and I were in the studio with our second record, *Beautiful World*, I was beginning to record the music that I am now considering very much "My focus." In the evenings and off days I would go over to my brother Randall's apartment to record. We would place mattresses in his bathroom so as to deaden the sound, then I would play in front of a condenser mic while Randall had his pro-tools set up humming in the living room. In some of the early recordings you can actually hear people talking, and guinea pigs squeaking at times. At first I was just going to record a song that I had written for my mother's wedding in 2000. The song was called "Here with You Now." It was going to be a Christmas present for the whole family. Chris Freeman asked if I had anything else similar to this song. I thought maybe I did. I ended up recording a full-length record called, *Enjoy Me While I'm Here*. The family liked it and told me that I should do more of the same. Chris and I toured around playing for peanuts for some time. Some of the songs were written as early as '99. A song called "Different Sort of Tear" was actually a funny answering machine message in its first life. If I wasn't home the machine would sing "Roses are red, Violets are blue, if you don't leave a message you can rest assured, we're gonna kill you." And all of this to the melody of the chorus for what is now called "Different Sort of Tear." I caught myself hitting play on the answering machine whenever I would walk through the dining room, so I knew that it was a keeper.

Who are your musical influences?
I find that Hollywood Jazz artists are a huge inspiration. Dean Martin, Ella Fitzgerald, Louis Armstrong, Sinatra and Nat King Cole. They are a good combination of sophisticated songwriting and arranging, and some very talented poetry. I love how love and romance are so often spotlit, and that in such a classy way. I find that a lot of modern writers may be able to convey a degree of talent, or passion, but seldom a sense of class. I love Nick Drake, Iron and Wine, and Jeff Buckley...

What age of audience do you think you are shooting for?
I think that the college age crowd will get this if anyone will, and then the cool people from both older and younger crowds. In regards to responses from our audience, however, I should say that I believe that the real art isn't the song but the response of a person to the song being sung. Art is not the "Mona Lisa," it's what happens inside of a person in the Louvre beholding such an artifact with their own eyes.

Dashboard Confessional is booked for this year's *Lollapalooza*.

Haste The Day played an unbelievable 264 shows in 2004...

Stretch Arm Strong took a break from recording their new album, *Free At Last*, to perform at Florida's *Cornerstone Fest*. The band debuted 4 new songs, which singer **Chris McLane** describes as "the most powerful and driven songs we've ever written. There's more melody, more fast parts and more screaming then ever before." *Free At Last* is being produced by James Wisner (Underoath, FSF) and releases September 13th on We Put Out Records. In the meantime, look for them on the road with **Still Remains** and Haste The Day. The label says, "We're looking to go all out on this record and hopefully launch the band to a new level."

Last Tuesday and **Chasing Victory** have both picked up endorsements from Curt Mangan strings.

Lujo Records will be releasing a new album from **Suffering & The Hideous Thieves** soon.

Kids In The Way filmed a video for the title track of its new album, *Apparitions of Melody*. Produced by Stray Dog Films' creative team, "The Brads," the video is shot entirely against a green screen with cg effects.

The Militia Group has inked a first-ever licensing deal with the Christian market for the release of **The Rocket Summer**'s *Hello, Good Friend*. "Bryce is one of the most straight up guys I know," commented Rory Felton, CEO of The Militia Group. "Not only does he write incredible songs, his faith in Christ has always been first and foremost in his life and his art. When the opportunity arose to work with a Christian market partner, it really just made complete sense to join forces with S/R/E. Bryce wants the world to know that he is a Christian and that his faith is the most important thing to him."

HARDNEWS
Page twenty-two

photo by dave dobson

The Evan Anthem

.What have you learned between now and the release of *Prologue*?
"We have learned more about each other and what we can do musically, and where we can take it," answers bassist Brian Miller.

.How has your music/style/sound changed (if at all)? If there are changes...why?
"There have been changes and progressions to all of those," confirms vocalist/guitarist Kerek Kern. "We have learned a lot about each others' capabilities, and how to push each other to get the best out of each song. We have grown, as you will hear in the new album."

.What excites you guys about making music? What inspires you? Who inspires you?
"Life inspires us," answers Miller. "We love music, and we love life. There are a ton of musicians that inspire us as well. too many to mention."

.What things do you look for in some sort of mental checklist that will make you think after you walk off the stage, 'Now THAT was a good show?' What can you do to make more shows good? What factors are out of your control?
"We don't analyze our shows really," admits Kern. "We might ask each other how we felt about it, and if we had a good time playing. Sound is usually out of our control, because we do not travel with our own sound guy."

.In a post-alternative era, where trends where supposed to be passe, there is undeniably a melodic rock trend (call it emo or whatever) that fuses the energy and sometimes the intensity of hardcore and metal with melody and big sing-along choruses. How do you feel about being in the middle of that? What bothers you about it? What sets you apart from the pack?
"We don't feel that we fit in a genre or trend," says Kern, "and we do not try to. We are definitely in the very broad range of music, but we pull from so many different influences and we make the music our own. We don't try to go for one sound or to have our songs sound like everything else out there. We, as four individuals, do what we know how to do, and how we do it sets us apart. Our goals and our vision are our own."

News bullets

The Kirby have recorded three new songs for a split with The Militia Group's Blueprint Car Crash, which should be out in June on Doll House Recordings.

The debut full-length album by **Waking Ashland**, *Composure*, was produced by Lou Giordano (Taking Back Sunday, Goo Goo Dolls).

New Tooth & Nail signees **The Fold** are the product of four previous bands, including Warner Bros. group Showoff (as well as Starstruck, and Epsin 12). The Fold began in 2002 as the brainchild of lead vocalist and guitarist, **Daniel Castady**. They have logged many touring miles, including dates with Spoken. Stylistically, the band points to Far as an influence. "Musically we would like to pick up where they left off."

Indie greats **Briertone** are now managed by Ted Gardner (Tool/Janes Addiction/Queens of the Stone Age/Talking Heads), which should help expand the band's reach.

Aletheian's new album *Dying Vine* is finally done and released on Hope Prevails Productions.

Larry Norman's health has improved lately, and he's putting on two shows: one in Salem, OR and another at Norway's Seaside Festival on July 9.

Jeff Elbel + Ping have had two of their songs (from *The Eleventh Hour Songbook* album) featured on the infamous *Dr. Demento* radio show.

Look for **Bloodlined Calligraphy** on the road most of the Summer, first with **Ten 33** and Let It Die and then on the *Aces High Tour* with **Seventh Star** and War Of Ages.

Michigan's own **The Rose** are now part of the Blood & Ink family. The Rose will be hitting the studio this Summer for an early Fall release.

There's an HM spot at myspace.com [groups.myspace.com/HMmagazine]

The Huntingtons

INTERVIEW BY BRAD UNGER

What have you been up to lately, in terms of music and/or life in general?
Mikey: The Huntingtons have been on a sort of unofficial hiatus for a year now, so most of what I've been up to has been in the "life" department. During that time my wife and I had our first baby, Petra Elise, and we bought a house. As far as music goes, I've been on and off working on songs for a new project that I'll hopefully be starting with Rick (current Huntingtons drummer) and Steve from Tantrum of the Muse. We've been bouncing around the idea for a while now, but the "life" thing seems to be difficult to schedule around.

Cliffy: In terms of music, I've been busy with THE STIVS (www.thestivs.com). In terms of life in general, I've been busy celebrating five years with Cate, getting my mastering business off the ground (www.steinmaster.com) and embarking on my new career of dog farming (aka breeding) wiener dogs (aka miniature dachshunds).

Mikee: Basically I have been working and spending time with my three kids and my wife. I just bought a new house in October of 2004. I work for a company called Uniqema and have been there for about five years. I run chemical reactors. In May of 2003, I got 2nd and 3rd degree burns from an accident at work that left me in the hospital for about two and a half weeks.

What are your feelings about this last show (at Cornerstone Festival)?
Mikey: I'm excited and nervous. Excited, because I really feel like this is the best way for us to call it a day...bringing Cliffy back and playing the songs that we built our career on and nervous, because I know how easy it is for young people to jump from one thing to the next, so a lot of the people that helped make our Cornerstone shows so awesome over the years might be hanging out at the "hardcore" or "bring your tissues" tents. I'd like those people to be there for us one last time, but honestly, if they're not, we're still going to have a great show.

Cliffy: I really looking forward to it. Standing on stage next to these guys and playing these songs is absolutely natural for me. I've been away for too long.

Mikee: I feel pretty good about it. I am glad they're doing a final show at a festival and not just ending it with a local show.

Cliffy, do you regret leaving the Huntingtons?
Cliffy: I regret how I did it and I regret many of the ways in which I conducted myself in regards to the fallout of it. In the long run, I believe that my no longer being a part of the band was conducive in repairing the relationship between myself and the guys (in particular, Mikey and his wife, Jenny...who is a girl, but was always a very real part of "the guys"). I also don't regret this band I have now (The Stivs), which began as a direct result of me no longer being in the Huntingtons.

Describe the circumstances that led to you being asked to play this show.
Cliffy: Mikey and I had been on good terms for a good while and after Tom left the band, the talk of me rejoining began. I told Mikey that I was available in any capacity he deemed appropriate. For a few days we actually talked about doing a new Huntingtons album, which would be a return to the old sound. After talking with the guys, Mikey ultimately decided that moving forward and building on their 'Self-Titled Album' release was the proper next step. Then came the news of Mikey's impending fatherhood, which led to the very real, sound and proper decision that it was time to put this little band to rest while he went about putting things in place for his fantastic new life as a father. Mikey talked to Rick and Jonny/Josh about playing Cornerstone one last time and having it be the official end to the band. They spoke with Andy about the possibility of him playing this last show and he said that it couldn't be a final Huntingtons show without me being back at my old spot. At this point, Mikey called me and officially asked me to rejoin the band for this final show. I said that I'd love to do it.

[See the remainder of this exclusive interview at HMmag.com]

The Evan Anthem have recently recorded the Smashing Pumpkins song "Crestfallen" for a tribute album called *Shot Full Of Diamonds* that will be released on Blood Loss Alliance on July 5. Other bands on the tribute include 18 Visions, Armor For Sleep, The Start, I Can Make A Mess Like Nobody's Business, and Stutterfly.

Chasing Victory will be hitting the studio in June in Nashville to record their first full-length album, which is set to release in October. At the helm will be producer Nathan Dantzler (Kids In The Way, Subseven).

The Last Dance have finished recording a new album, which they hope to release before they head out on tour in August.

The following bands made the cut for *Cornerstone Festival*'s New Band Stage: **Mumsdollar**, **BRUNETTE**, **88 Miles Per Hour**, **in medias res**, **bastian**, **Vindicated**, **Foxhole**, **The Glass Music Box**, **Exit the Ordinary**, **Cofield**, **Timbre**, **Stellamaris**, **Hawthorn**, **Elektromat**, **dignan**, and **Berry**.

The guys in **Winter Solstice** had a great time on the *Minions of Mosh* tour with As I Lay Dying, Throwdown, and All That Remains. "We had never been on such an awesome tour. Almost every show was sold out or very close, so it was great to play in front of such terrific crowds every night. All of the guys from the other bands became great friends of ours, and we'd love to hit the road with any of them soon, despite the appearance of dead animals in our microwave, care of Clint from As I Lay Dying." After only a week off, Winter Solstice quickly jumped back out on the road with Extol.

All Access signed with Sony and changed its name to **The North**. They're currently writing new material for their major label debut.

Complex Zero has filled their vacant drum spot w/ ex-Impaler **Erin Ryan**.

HARDNEWS
Page twenty-four

Why do guitarists make *that* face?

EXPERT ANSWER BY MICHAEL SWEET

You know the look – like they just took a bite of some amazing to-die-for chocolate – when they're playing some cool lead breaks or solos. Why?

"That's a good question. I can't really speak for other artists, but I know in my experience, there is something about certain notes that you're trying to hit. You think that the face you're making will help you hit the note, but know in reality it won't. I know I've made quite a few interesting faces over my career. I guess when artists like Eric Clapton, etc. make faces during their solos, that the notes are really coming from the heart and they are conveying that passion through their facial expressions."

[Pictured at right: Ray Parris of Barren Cross. Photo: Vicki Eddins]

Ten33

4-QUESTION, QUICK-FIX INTERVIEW

Tell me about your new album. How was the pre-production and recording experience? What are your favorite songs? Why?
Honestly, the new album is our favorite music to date. We're very proud of how the record turned out. We certainly can't wait to tour the US, to see old friends, to play great shows, and to get gnarly on stage. The pre-production was quite rushed. However, we worked as best friends, practiced for four or five hours a day, and pulled it together. As far as our favorite song, we sort of can't agree on which song is best. "Holding On," "Discontent," and "What's Left" are a few standouts we especially like. We hope our audience will enjoy those songs as well since we specifically wrote the music with the hardcore in mind.

What is the short version of what Ten33 has been up to the past two years?
Well, here is the "Cliff Notes" version, so be prepared: We wrote our first record *Emergency! Emergency!*, played two tours, and were forced to find a new drummer (the band was miraculously saved by our new drummer, James O'Neill). After doing a few tours with James aka "Stick Fingers of Fury," we wrote our current and newest album, *Nightmare On Grace Street*. We're setting up to leave on a full US tour this summer.

What sort of progress have you made since the release of *Emergency! Emergency!*? To what do you attribute this growth?
We think we've established one sound that fits the mold of our likings and is far better than our music on *Emergency! Emergency!* We feel like the new record sounds like a band that has matured together as musicians.

What sort of change (if any) do you hope to see in the hardcore scene?
Two huge ones: Negativity in our hardcore scene, such as close-minded music snobs who look down on young kids... And finally, dudes in GIRL JEANS! Keep it Bro, Bro!

News bullets

Schema has released its debut album, *The Declining Relationship Between the Mind and the Motive*.

Dave Ellufson (former Megadeth bassist)'s new band, **F5**, sounds really good.

If you thought the music from the new *XXX 2* trailer sounded familiar, that's because it was **Celldweller**'s "Switchback."

The *Immersed* album by **Sinai Beach** set sales records at Victory, becoming their biggest first week of sales for a debut artist's first album on Victory. The band not only opened with 4,662 units, they not only hit all the other charts, they nabbed the #198 slot on the Top 200 chart. The band took this information in stride on the road with **Comeback Kid** and Terror.

Sonny Aronson, a NY independent film maker, is putting together a documentary on the **Danielson Famile**.

16 Horsepower have called it quits, citing "an accumulation of differences, mostly political and spiritual, that separates us today and prevents us from honestly going any further." The special DVD just released, 16 HP, is sadly the band's swan song. **David Eugene Edwards**' side project, **Woven Hand** will carry on.

Seventh Star toured this Spring opening for Agnostic Front, getting a huge positive reaction each night. Agnostic Front also recently tapped **N.I.V.** to open for them on a handful of West Coast dates.

Across Five Aprils have announced the departure of singer **Steve Taylor** (not *that* guy). Citing a desire to focus full time on his management company, Taylor will continue to work with the band on the business side, as well as perform with a project group called **The Sequel**. Across Five Aprils have already found a replacement for Taylor in **Brandon Mullins**, formerly of Florida band Embraced. AFA is now on a full U.S. tour.

Krystal Meyers

5 QUESTIONS WITH A 16-YR OLD GUITARIST

How old were you when you started writing songs for this album?
This album? Well, the one song that made it from a long time ago – I was about 14. I've been writing since about 5th or 6th grade.

Your teenage friends probably dream about recording an album; and being on stage and performing. You're getting to live that. How does that feel? What kind of things have you had to deal with as far as friends around you that see you get to do something really cool?
It's been amazing. I didn't go out and shop demo's with people. God kind of placed this in my lap when I wasn't looking. It's really cool. My friends are very supportive and they think that it's awesome. It's always been a dream of mine to do this, and God's making it happen. We just had our first hometown show last week, and my friends hadn't heard me play for, like, a year and a half. And afterwards they were like, 'This is totally real and God's doing so much in your life!' I'd grown so much in that time. I was horrible a year and a half ago!

What do you think your life is going to be like for the next year and a half?
I'm home schooled, and I'm starting my senior year in June and I'm going to graduate by December, so it's not going to be in the way for the next year and a half. I know that it's going to be busy and I'll be touring through the end of the year. I'm with Day of Fire through October, and then they want to book stuff with Kutless, and Disciple's coming along with the Kutless tour. It's going to be interesting.

What are some of your influences?
I think Dashboard Confessional has really influenced me – especially writing. If I could write with anybody, it would be Chris Carrabba; because I don't know. His lyrics just always move me. I think they're very deep and stuff. And so he's probably my core influence. Musically, too. I think our style of writing is really similar and stuff. I don't know, just listening to any of the Dashboard albums makes me wanna go and write some music.

What are 10 albums readers need to buy now?
The newest Underoath, *They're Only Chasing Safety*; Mae, *Destination: Beautiful*; Blindside, both *Silence* and *About a Burning Fire*. One of my biggest mainstream influences is definitely Silverchair. I really like their later stuff, *Diorama* and *Neon Ballroom*. The sad thing is he can't do music anymore, because he has hardcore arthritis. Definitely the first Further Seems Forever, *The Moon is Down*; and the newest Dashboard Confessional. I'm looking through my CD case in my mind… Muse, *Absolution*. The Killers is a great album.

American Airlines selected **The Afters** and their mainstream radio single "Beautiful Love" for the *American Way* magazine "Road Warrior" promotion. "Beautiful Love" will air during their in-flight video during May, June, and July.

MxPx is included (along with Coheed & Cambria, Andrew WK, The Starting Line, and others) on the new *Skate & Surf* DVD.

Mark Broomhead (of **Fire Fly**, as well as a former member of **Detritus** and **Seventh Angel**) has founded a new British label and publishing company, Embryo Industries. "The company is set up primarily as a platform for Christian bands that are pushing musical boundaries and will be marketed and distributed though mainstream retail internationally." The label's first release will, of course, be the long awaited *Breathe* by Fire Fly, but they hope to release at least one other artist before the end of the year.

Allan Aguirre has jumped headfirst into the podcast media. On the heals of his family's appearance on ABC's *Wife Swap*, they're launching "The Zany Aguirres Show," and will be the official Podcast Provider for this years Cornerstone Festival.

One Bad Pig is celebrating its 20th year with an appearance at the Sonshine Festival and a "Birthday album" with lots of guest tribute covers.

Both **Subseven** and **Pillar** are included on a *Major League Baseball* CD sampler available at Best Buy Stores nationwide. Consumers who purchase any *2005 MLB* video game title will receive a free copy of the disc, featuring music from *MLB* video games, including Pillar's "Bring Me Down," Subseven's "Free to Conquer" as well as tracks by Theory of a Deadman, Louis XIV, and Nightwish, among others. Subseven's "Free to Conquer" video has officially been added to MTV.com, MTV-U, MTV VOD, and the MTV hits channel.

HARDNEWS
Page twenty-six

Pillar

INTERVIEW BY CHARLOTTA VAN PELT

How has the transition from Flicker to MCA back to Flicker been?
Rob: Honestly, the whole thing was cool. It was a big blessing to us, because we got an advance from MCA and we didn't have to pay it back, because they don't exist anymore. That's high fives all the way around (laughs). We got pushed over to Geffen, but they didn't really know who we were, so we kinda got pushed over to the back-burner. When they finally let us go, we were sitting in a pretty good position, because we could sign with pretty much whoever we wanted to. Now we're back on Flicker with a lot better deal.

What music business lessons have you learned along the way?
You've got to do, basically, all the work. The label's not going to do much for you. They're going to be a giant bank for you. They're going to distribute your CDs for you, but you make who you are. You go out, you tour your butt off, you do all that stuff, and that's how you're really going to sell records.

How do you keep from hating Christians when you have well-meaning and some not-so-well meaning "fans" pester you or do things to you that end up hurting or annoying you?
Let me tell you a quick story before I answer that: Yesterday this kid came up to our bus, smoking a cigarette – not that there's anything wrong with that – and he goes, 'The Lord revealed to me to tell your singer, that if he would preach more from the stage, that people would come to Jesus.' I said, 'Don't worry, dude. I'm a Christian,' and walked off. He said, 'No, no, no. Seriously!' And I said, 'Dude, it's cool; but don't you think that God would lay that on my heart if I was supposed to do something?' He said, 'Yeah, I guess so.' I don't know how many stories we have like that. Every other day... It's tough to be tactful about it sometimes, but that's the challenge. It's usually right when you walk off the stage and you're trying to catch your breath, ya know? I've really had to take a step back and re-evaluate the way I evaluate. It's frustrating me that people would talk so bad. When someone comes up to me and questions my faith, it does disturb me, but I try and be a little bit more patient now.

News bullets

Flicker labelmates **Kids in the Way** and **Staple** are having their music spun on MTV's *The Real World / Road Rules Challenge*.

Pillar's Rob Beckley has organized a charity golf tournament for XXXChurch.com The band's re-release of *Where Do We Go From Here* has a bonus DVD and extra tracks (their cover of "Sunday Bloody Sunday" and the "Bring Me Down Underground Re-Mix").

A cool event happened in Morocco last May: Three days of free concerts took place, which saw 85,000 people hear Christian music offered as friendship with another culture, not as a conversion attempt (attendees were told to refrain from handing out literature or preaching). Giving of their time were: **Jeremy Camp**, **Newsboys**, **Delirious**, **Phil Keaggy**, **Rock and Roll Worship Circus**, **Out of Eden** and **Joy Williams**. In an honest way, "Friendship Fest was simply a music festival to establish and build relationships, celebrate friendship and promote peace."

Bloody Sunday are on the road with Hoods, Donnybrook, and Since The Flood.

Speakers for the Dead is a new band featuring former **Gryp** members **Curtis Shamlin** (vocals) and **Jason Garcia** (guitars).

Stairwell has a song ("Just Another Day") on the *Dead Bands Party* Oingo Boingo tribute album.

Wounded Records has released a very punk worship record, *One Way Worship*.

Hairball 8 Records just released a heckuva **Johnny Cash** tribute album, *Dear Johnny...*

The Music Hall Records feature a cut by **Bradley Hathaway** on their latest compilation. Relevant Books just put out Hathaway's *All The Hits So Far...* on book and CD.

LIVE REPORT

GMA Week 2005

BY DOUG VAN PELT

"GMA Week is a must-attend for anyone professionally involved in the Christian music industry, and it's a welcomed opportunity to hang out with those associates you communicate with long-distance all year long. There's a lot to be said for the human touch and fellowship that takes place at events like these. It's rejuvinating and draining all at the same time. While there's business taking place at every available table or chair, there's also a lot of music to be had. In comparison to the past two years, the musical selection this year was lame (without a mind-blowing performance by Robert Randolph, Mute Math, or Tonex, what can you do?); but good music was to be found. You just had to look for it.

HIP-HOP

There's always one "showcase" or concert event that blows all the others away, where talent and energy meet for a synergistic event that soars above its musical parts. This year that happened to be at the E.R.A.C.E. "All Star Night" event with Tobymac and friends (Phil Keaggy, Tommy Sims, Nicole C. Mullen, and more).

HARD MUSIC

While we all did our best to hop from performance to performance to take in the best individual shows if possible, there was one showcase that threw it down all night long – the Floodgate Records showcase at a dinky dive called The End.

The Myriad filled the small room with very rich textures. Vocalist/guitarist Jeremy Edwardson (and the whole band, really) just exuded a quiet confidence, not rushing anything but letting each note or feeling resonate. It was easy to hang on each phrase and melody.

Yellow Second churned out some melodic, friendly pop. Very fun.

Forever Changed were very lively and energetic. Their popular single, "Encounter," came off very full and joyous. The bass guitar cut out in the middle of the second to last song, but when they fixed it, they started exactly where they left off. The last song, "Knowledge," was a beautiful piano ballad, where the band kicks in with power at the end.

Benjamin Shreve and **Lester Finn Experiment** put in short but solid performances at one of Nashville's coolest venues – Rocketown. In fact, while a full night's showcase was going on inside the coffee house side, a large crowd was inside the main stage area watching the *See Spot Rock Tour* lineup – **Hawk Nelson**, **Falling Up**, and **The Wedding** crank out some loud melodic pop punk.

Homeless J knocked out a solid set at the Rhythm Kitchen, combining strong melody with brooding but busy rock underneath.

Falling Up really stood out at the Tooth & Nail showcase over at the Hilton Suites Ballroom. Their onstage antics were quite entertaining, but it was the vocals and song hooks that grabbed the audience's attention.

The annual "Guitar Pull" event crams incredible talent into the intimate setting of an average sized hotel room suite for a 'round the room' song sharing. **Sarah Hart**, **Warren Barfield**, **Chris Rice**, and **Ashley Cleveland** poured their hearts out in a rare "storytelleresque," close-up performance.

At the Dove Awards there was one artist that sole the show – **Tonex**. Dressed in sunglasses, a long-haired wig and full-length coat, he ran up and down the aisles, somersaulted back onto stage and generally freaked out any subdued old-at-hearts in the audience. He was simply awesome!

Photos from top: Forever Changed (by DVP); Tobymac & Tonex (by Heather Reynolds)

LIVE REPORT

U2

BY DAVID ALLEN

The Chicago United Center went black. Anticipation filled the arena as four high powered flashlights emerged, one by one, shining towards the crowd. The stage, an elliptical runway, curved out and around the crowd creating an inside pit of people ("The Bomb Shelter") and an outside, surrounding group. Everyone rose to their feet immediately as each flashlight carrier began walking slowly down and around the ellipse and into position.

As Adam (bass) and the Edge (guitar) headed around to the stage, Larry stepped up to a quickly planted snare drum on the outer part of the runway. He banged his way into "Love and Peace," while Bono stood close and sang with his chin lifted high.

The rest of the night was just as dramatic.

Up next was "Vertigo." As fun as Bono got into the music, the crowd was having at it even more. After getting its current popular song out of the way, U2 confidently began pouring out both classic hits and relevant side tracks. Everyone enjoyed "An Cat Dubh," "Beautiful Day" and "Sometimes You Can't Make It On Your Own". Then, before the song "Miracle Drug," Bono started speaking in Polish. It was Polish Constitution Day and he was about to miss any chance to offer respect. Edge translated. From that point on the show became one large message of hope – of love.

During "New Year's Day" and Sunday Bloody Sunday" – songs about religion being a justification for violence – Bono took a piece of cloth and tied it around his head saying "Jesus, Jew, Mohammed is true." The scarf was then moved down into a blindfold for "Bullet the Blue Sky" on which the Edge slid out some great blues licks during a guitar solo. What caught me more was how blatant Bono would praise and direct the crowd towards Jesus Christ. At one point Bono dropped to his knees and raised his hands to God – his face on screen obviously praying. I'm sure the drunk group of guys behind me didn't even catch its great meaning. But the best part was just knowing those guys, along with many others, were there. None of it would return void.

Later the first articles of the Universal Declaration of Human Rights were scrolled over the big video screens. The lights were dropped and we were told to light up our cell phones and text our name to the poverty campaign: One.org. Bono mentioned how our one voice added to others can strive to make a better, safer world for all. It was moving, really. The set was finished up with "Where the Streets Have No Name" and "One." The crowd was singing so loud it was drowning out Bono. Obviously we wanted more, so they came back to a Zooropa encore. Bono came out mocking in his fascist uniform, goose stepping down the runway with an incredibly happy Adam following up behind on bass. We wanted even more, so the second encore had the four guys out above the crowd, on the ellipse, playing the beautiful song "Yahweh." "Take these hands, teach them what to carry. Take this mouth, so quick to criticize. Take this heart and make it break…"

Bono then left the stage after the last song, "40." Hanging a rosary to his mic stand, he disappeared behind the stage as the band members followed one by one. And we, the loving crowd, stood to our feet doing our best to finish the song and keep it going all the same.

"Many will see and hear. I will sing, sing a new song. How long to sing this song? How long… how long… how long…"

Metal tracks

• This biggest news of the Summer for old school Christian metal might be the *Beyond the Mountain Festival* in San Bernadino, California. Featuring **Sacred Warrior** (you might remember their song, "Beyond the Mountain"), **Holy Soldier**, **Guardian**, **Deliverance**, **Barren Cross**, **Saint**, **Neon Cross**, **Tourniquet**, **Whitecross**, **Once Dead**, **Recon**, and **Ultimatum** (and some more recent acts like **Laudamus**, **Tower of Hundred**, **39 Lashes**, **Reaching for Mercy**, and **Demize**). Some magazine editor is emceeing some of the event and interviewing the bands for a live DVD package for later release. Maybe if Henry Rollins were interviewing me about the fest, he might just ask, "So, how did you get roped into hosting this event?"

• Bombworks Records have re-mastered two of **Encryptor**'s albums (2001's *Drowning In The Flesh*, and 2003's *Sermon Decay*) and put them on one CD – *Cryptic Works: 1999-2005.*

• **Requital** is the death/grind side-project of Fedor from Holy Blood. Bombworks re-issued *Retribution For Sin*, which includes covers of both Holy Blood and Mortification.

• **Global Warning** released their latest album, *Enemy Within.*

• Vocalist **Lance King** has been busy. He just finished mixing the new **Avian** album, which he sang on. It features **David Ellefson** (ex-Megadeth, F5), **Jonah Weingarten** (Pyramaze), and **Roger Moore** (Gemini). "It came out very good, we'll be shopping it after it's mastered for licensing overseas, then release it probably in the late Summer early Fall. King has also started recording vocals on the new **Pyramaze** album.

• **Stevie and the Saints** are reuniting.

• Cool new band: **Dark Lay Still** [darklaystill.com]

• **Stryper** has officially reunited. "Our fans have said they would like to hear Stryper with more edge, but I didn't want to do something so heavy that it would limit us," explains Michael Sweet. "We were able to deliver the edge yet still keep the melody and catchy guitar riffs." As for the title *Reborn*, Sweet remarks, "I wrote the song "Reborn" before we decided to reunite as a band, and once we came together it was natural to make this notion the essence of the album as we feel we are being reborn. We truly feel like a new band." This includes the addition of Tracy Ferrie (bass) to the band. Stryper will embark on a North American tour in support of the record this Fall. Their new label, Big3 Records, will also release a Stryper DVD, packed with live footage and special features, by the end of the year. Not only is it the first Stryper DVD to be released, but it's also the first ever live music filmed in Puerto Rico.

• **X-Sinner** and **Zion** are working on new material (x-sinner being the furthest along) enclosed is a rough cut for your enjoyment! and no, we aren't trying to update our sound!

• **Rob Rock**'s new album, *Holy Hell*, is fantastic (and includes "I'm A Warrior," from the early **Driver** demo).

• *The Hollywood Rocks!* 4CD boxset includes "Honestly" by Stryper, alongside Dokken, WASP, Ratt, Quiet Riot, +others.

• Retroactive Records (who sponsored this page this issue) has released a treasure trove of great metal: **Believer**'s *Dimensions* album (+ bonus live tracks); **Haven**'s *Age of Darkness* (+ bonus tracks from Kevin Ayers' new band, **Thunder Bucket**); **Brainchild**'s *Mindwarp*; the **Circle of Dust** debut; the two **Seventh Angel** albums, *The Torment*, and *Lament for the Weary*; and *Beyond Hell's Gate* by **Final Axe**.

Album reviews

JACOBS DREAM – *Drama of the Ages*

After 4 years of silence, Jacobs Dream returns with an epic (70 minute) and edifying album of mid-tempo, melodious power metal fit for the King. It takes intestinal fortitude for an American band to marry melody with heavy metal in this day, but that's exactly what this original line up plus new singer Chaz Bond accomplishes here with their perfect mix of power and classic metal. Since vocals can make or break an otherwise talented band, it is fair to say that Bond scores big here for Jacobs Dream. More dynamic and lower registered than his predecessor, he sounds most like Eric Clayton (not Geoff Tate), but at times like Mike Lee and even like Ian Arkley during the harsh vocals. Musically, these guys continue in the same vein, effortlessly twisting and turning through dual guitar leads (scales and arpeggios anyone?) on top of heavy classic Iron Maiden like riffs. Unlike so many power metal bands that just pound away at 90mph song after song, these guys really mix the tempos, the rhythms and the dynamics, just very diverse. Once again, this band perfectly balances traditional heavy metal themes ("Keeper of the Crown") with real life struggles and issues ("Drowning Man"). With passion, power and talent, testifying to both their faith and to the heritage of metal, Jacobs Dream is a true "Drama" for our age. ~~[METAL BLADE] JONATHAN SWANK~~

THE AGONY SCENE

BY DOUG VAN PELT

It can be one of today's thorniest problems for an up and coming hard music band. "They're a Christian band" doesn't always mean that the faith of its members is being ridiculed or denied by those who toss the tag around. It's more likely to translate into, "Oh, well, I'll ignore this band. I don't play Christian rock." Whether you're a dj, a booking agent, a journalist, a retail music buyer, or even an "average joe consumer," anytime a musical act can be marginalized or conveniently labeled it can also easily be forgotten. For a band like The Agony Scene, this is even more perplexing a problem.

The Agony Scene is not a Christian band. Though they signed to Solid State Records, played Cornerstone Festival, and toured on bills with all Christian bands, word got out early that perhaps these guys not only didn't want to be pigeonholed into a smaller scene, but interviews seemed to indicate that they might not even agree with its underlying premise. "I think that, just because our CD came out on Solid State," explains drummer Brent Masters, "people just assumed that's what it was. I really don't want to have anything to do with the Christian scene. It's not that I don't want Christians to listen to our music. That's awesome. Please do, but listen to our music because of our music; not because of what we believe. Mike's an amazing lyricist and I think he has a lot of good things to say. And so do a lot of other people, who don't believe the same thing as Christians. I think that it's just ridiculous that anybody would even consider not listening. That's a blind, foolish thing that even, you know, Jesus never even taught – to just not listen to anybody because they believe differently."

What are your thoughts about Jesus Christ?
"I think that He definitely had a lot of good things to say. I mean. I couldn't, like, quote Him on a lot of stuff, but I've read parts of the Bible… I don't know the for-sure true answers on everything in life; and I think that Jesus had a lot of things to say that really make sense if you really just think about it. I don't really know what else to say besides that."

Cool. What do you think about His claims to be the Way, the Truth and the Life, no one comes to the Father but by Me?
"I think that *that* could be true. I'm not really sure as to how the Jesus with the God thing comes to play. I'm not really sure what's absolute truth on that; but it could be true. I think that it might be."

[Read Brent's commentary on the near break-up of the band, *The Darkest Red*, his drumming, and more at HMmag.com]

[Pictured, L-R: Brent Masters, Chris Emmons, Michael Williams, Briand Hodges, Steven Kaye. Photo: Justin Borucki]

theagonyscene.com

What the agony scene says

TO ALL OUR FRIENDS AT HM

CONGRATS ON

20 YEARS

THANKS FOR THE SUPPORT !!!
xxx

stretcharmstrong

NEW ALBUM "FREE AT LAST"

IN STORES 9.13.05

WPO

DIZMAS

Dizmas are five friends from the Mojave Desert that just so happen to be signed to an EMI-owned label, with a debut album that hit the streets on June 21 – *On A Search In America*. The general public will know them as a fresh new face in the melodic rock (just don't say "emo") landscape. You know the type, like any one of those bands you'll hear in practically any commercial break during MTV2's *Headbanger's Ball*. Folks that've seen the band anytime in the last three years, though, might recall a different band; like an average raprock crew throwing their enthusiastic but less than passionate performance into a dying genre. A lot can change in a short amount of time.

The five young men that make up Dizmas stroll into the small room that serves as a Sunday School class in the large McKendrie United Methodist Church in downtown Nashville. They sit around a low coffee table on various chairs and a sofa. While not necessarily fashion coordinated (they could be any of your high school buds), they're all wearing jeans and various variations of comfort-first clothing. Josh sprawls out his tall and skinny frame inside a Farmboy hoodie. Underneath his well-worn jacket (complete with a patch of fellow Kern County rockband Korn) was a 70s style polo shirt with narrow stripes. Betraying his musician-only image was a pair of Reeboks running shoes. He seems pensive, quiet, honest and without pretense; but will timidly take charge and wrap up a meeting. Zach, the small frontman with shoulder-length dreads, sits with crossed arms (when he's not using his hands to talk animatedly). He's intense, but mild. He smiles a lot, as if he's getting paid by the tooth. He's sporting two shirts, a pink one with a black tee underneath; and he's wearing comfortable-looking canvas shoes. Bassist Nick wore a bracelet and was clad in a tight zippered hoodie. He looked very comfortable as he (mostly) listened, but when he spoke, he did so intently. Guitarist Clay looks like a big teddy bear. His dirty, thick curly locks dangled atop the shoulders of his black "Saved, Delivered, & Healed" Carman concert tee, worn overtop a long-sleeved shirt. His Van's style leather/cowhide slip-ons looked the epitome of comfort. He contemplated what was being said with an extra-large toothpick stuck in his mouth, removing it to speak (kinda like taking the log out of his eye first). Guitarist John is the newest guy (transplanted from the country lands of Pennsylvania). Dark black hair tops his skinny, small frame. Like the rest of his bandmates, he's generally quiet unless he has something to say.

While diverse in dress and musical influence, Dizmas clearly comes across as being unified in purpose and vision. Without an ounce of know-it-all arrogance, they seem to present themselves as a fellow beggar in life, who won't shy away from sharing where to find that bread Jesus talked about. Zach explains the title of the album reflects an honest confession that, "Though we think we have all the answers, we're still searching."

How Dizmas got from mediocre rapcore to tight 'n' solid rock was a simple "getting back to basics" done underneath the leadership of producer Brian Garcia (Our Lady Peace, Avril Lavigne, King's X). "To some degree, all the musical choices of this band are intentional," explains Nick. "There was a point – especially in writing and making this record, where it was no longer about trying to be the trendyness thing. It was a pretty radical shift for us in the songwriter's seat. It's interesting, because it's more of a spiritual thing that motivated it. It stopped becoming about the music for us, and any praise that comes from the limelight. The music is an outpouring of our heart and (a mixture of) what we're listening to."

Even though it was recorded within the comfort of Garcia's home studio and even though they are all now "tight bro's," a certain seriousness took over when it was time to get down to business. "If he wanted to hear something," describes Clay, "there was no compromise. With his 'Garcian ways,' as he would say, he could hear things none of us could. It was either exactly what we wanted, or it wasn't at all. Guitars, drums, vocals, or whatever, we did whatever it would take. It was refreshing for us, because it pushed us to be that much better at what we do, because he was going 100% all the time. I think we came out with a great record at the end."

dizmas.com

Getting back to basics

DOUG AND HM – THANKS FOR 20 YEARS OF KEEPING IT REAL AND STICKING TO ROCK MUSIC THROUGH THICK AND THIN. FROM "HEAVEN'S METAL" TO "HARD MUSIC," YOU'VE DONE AN AMAZING JOB. THANK YOU FOR ALWAYS SUPPORTING GOOD ART. CONGRATULATIONS! YOU GUYS ARE THE BOMB! - **TIM TABER/FLOODGATE RECORDS**

yellowsecond
altitude

"Hands down, this is the best power-pop record of 2005."
Kamtin Mohager, ABSOLUTEPUNK.NET

in stores now!
www.yellowsecond.com

FOREVER CHANGED THE NEED TO FEEL ALIVE

"Forever Changed Freaking Rules! I love that band!"
Timmy McTague (Underoath)

IN STORES NOW!
WWW.FOREVERCHANGED.NET

FREE FLOODGATE SAMPLER : Send $3 for shipping and handling to Floodgate Records/HM Sampler offer.
FLOODGATE RECORDS 1535 BAKER ST., COSTA MESA, CA 92626 WWW.FLOODGATERECORDS.COM

FLOODGATE RECORDS wea we

KEKAL

BY ED HELLIG

Hydrochloric acid is one of the most toxic and corrosive substances on the planet. Ingesting the aqueous solution and breathing the fumes created by hydrochloric acid can cause glottic edema, gastric hemorrhage, coma, and death. Likewise, Kekal's latest release *Acidity* has figuratively the same effect on your senses: a barrage of stark sonic exuberance surely to erode you into submission.

"The recording took more than ten months," explains Jeff, "from pre-production, like demoing the riffs, collecting samples, and doing some initial programming until the final mixes were finished and ready to be mastered. We recorded it at my small home studio, Vision Studio, between our full-time jobs, so we only had about 2 days a week for the recording. I produced and engineered myself."
What about the buzz the album has created worldwide? "So far everything is fine. In Indonesia, the album is distributed in the mainstream market, so more people will find it more easily. That means the promotion should be done a bit differently; we should make a video clip this time and the label has been giving out singles to radio stations as well. The European version is still handled by Fear Dark Records, so they will focus on that market, especially Western Europe."

In a prolific career that has sprawled the best part of ten years now, Kekal has released five full-length albums and several EPs and tribute CD collaborations, including a cover of Cradle of Filth's 'Danse Macabre' for 2003's *Covered in Filth: a Tribute to Cradle of Filth*. How did their participation on that album come about? "Our label's A&R contacted us and asked us whether we would be interested, and they paid us a good amount of money for recording that song. I also already know that some hundreds of Cradle of Filth fans are also Kekal fans, because of our debut album, *Beyond the Glimpse of Dreams*. It may not seem as much, but it's quite a number, at least for Kekal."

In *Beyond the Glimpse of Dreams*, the purported black metal influences in Kekal's sound were much more prominent. The band's sound has progressively moved away from that aesthetic ever since. "I think it's pretty normal for a band to progress themselves throughout the years because that's a natural creative tendency," Jeff says. "Some bands progress technically, some stylistically, some both. The reason behind such progression is because bands don't want to remain stagnant." Does it mean they are basically burnt out on black metal? "We never viewed Kekal as a black metal band, so we never cared about the limits of that genre and the stereotype that follows, such as 'black metal should sound like this or that'…We just write music we like." Accordingly, the term 'avant-garde' that accompanies the band's description as of late seems fitting, given how versatile and eclectic *Acidity* is. With a style so diverse, one questions if the 'Kekal sound' obeys any preconceived 'blueprints' or parameters. "The most important thing about writing music for Kekal is to make sure the music comes from the heart. We try to be as honest as possible. That's the only parameter. If we do that, the music will automatically reflect ourselves. Lyric-wise, we write only what we have experienced in our lives and what we view in our own surroundings."

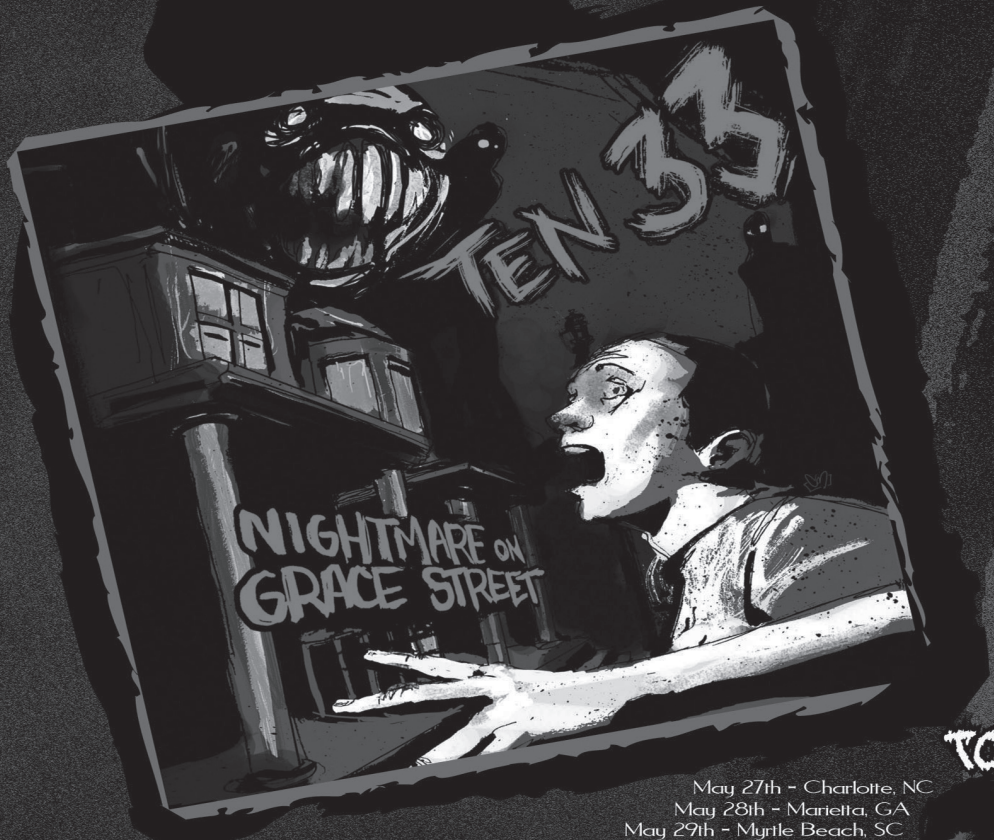
The desolating events of last December involving the tsunami that hit Southeast Asia left many fans apprehensive about the fate of the members of the band. It was a blessing to find out that they were not physically affected by the terrifying catastrophe which devastated a country accustomed to tragedy. "I think Indonesians have been surrounded by death since 1998," Jeff explains. "We have had so many riots, bombings, civil wars…When this natural disaster came in its large scale, it shocked us. But our feelings were not drastically affected. We're kind of used to the tragedy of death among our people. The way we see death is different from some countries, because our people are more used to it psychologically." So, the old it-could-be-much-worse adage fits well? Jeff concludes, "If we compare with the suffering of people in places like Rwanda or Bosnia, well…that's a different story."

kekal.com

The significance of H2SiF6

TEN 33

NIGHTMARE ON GRACE STREET



AVAILABLE JUNE 28

TOUR DATES

May 27th - Charlotte, NC
May 28th - Marietta, GA
May 29th - Myrtle Beach, SC
May 31st - Miami, FL
June 1st - Jacksonville, FL
June 2nd - Tallahassee, FL
June 3rd - Birmingham, AL
June 4th - Atlanta, GA
June 5th - Memphis, TN
June 7th - New Orleans, LA
June 8th - Houston, TX
June 9th - Dallas, TX
June 10th - Lubbock, TX
June 11th - Tulsa, OK
June 12th - Lake Havasu, AZ
June 13th - Tucson, AZ
June 14th - Yuma, AZ
June 15th - Tiajuana, Mexico
June 16th - Palm Spring, CA
June 17th - San Diego, CA
June 18th - Los Angeles, CA
June 19th - Sacramento, CA
June 20th - Reno, NV
June 21st - Salt Lake City, UT
June 22nd - Denver, CO
June 23rd - Kansas City, MO
June 24th - St. Louis, MO
June 25th - Cedar Falls, IA
June 26th - Appleton, WI
June 27th - Minneapolis, MN
June 28th - Rockford, IL
June 29th - Rockfalls, IL
July 1st - Bushnell, IL (Cornerstone)

tour details at www.BloodAndInkRecords.com

Distributed exculsively by
FACEDOWN DISTRIBUTION

Available Soon at
Hot Topic®

Blood & Ink records
www.BloodAndInkRecords.com

KIDS IN THE WAY

BY STEVEN DOUGLAS LOSEY

There's an energy that pulses through Kids in the Way. It's a Midwestern punch that's intertwined with a heavy rock groove, sandwiched between edgy guitars and thoughtful lyrics. This is a band that plays to feel the sweat of the crowd, a group of Hoosiers that live the rock and roll dream without the rock and roll splendor. "There are a lot of people that aren't free," says vocalist David Pelsue. "There's a lot of people that live life based on a mold or a pattern of what they think they have to do. I wish people would fulfill their dreams. People say not everybody can be a dreamer but God plants a dream in all of us."

The band's debut album *Safe from the Losing Fight* earned Kids in the Way three top five rock songs. Their latest opus titled, *Apparitions of Melody* is a disc filled with angst and classic tones, finding the band pushing the envelope a little bit more. Lyrically, the sophomore release is passionate and dark, while musically punching the pedal and racing on the edge of frantic, raw and violent. "A lot of the darkness comes from real experiences in our lives," said Pelsue. "It's cool because we can write dark music and violent music but in the end there's always that overpowering message of hope. In a Christian's life, there can't be dark without the light overcoming it." While Kids in the Way are passionate about playing Christian shows, the band has mixed feelings about the labels that often attach themselves to the Christian brethren within a rock band. "It's funny," said guitarist Nathan Ehman. "I play the same guitar as Angus Young and use the same chords as Angus Young. Why does the recorded guitar that I play have to be labeled as Christian? "Is there a Mormon music industry?" chimes Pelsue. "It's a shame that Christian music is just a genre. There are a lot of great bands in that genre that don't ever get the recognition or the listens that they should because they're trapped in it. There's only a select amount of people that will listen to them."

The secret to a band's longevity, though, isn't only the music they produce, but the interaction and bond they develop with the fans that buy the music. KITW have forged something special with the endless sea of faces they've encountered. "We just try to be real," Ehman said. "We play shows in churches; we play shows in clubs. No matter where we play there are kids that are struggling, that need to hear the message of Jesus." Pelsue agrees, "We're human beings, we're all about being genuine, we're about being real. Being a Christian doesn't mean it's sunshine and rainbows all of the time. We all have very dark moments in our lives but we know where to turn."

Kids in the Way certainly are the X generation. They are a band that wears their emotions on their sleeves. Their mission has been edifying believers, yet still offering hope and relevance to the unchurched. "We're all on a journey. We never have it all figured out," says Pelsue. "I've learned so many lessons that now I have that experience to share with people going through the same things. Just going through life, experiencing it keeps our message fresh. The daily grind helps to keep us on our toes and hopefully what we say will stay relevant to anyone who will listen."

kidsintheway.com

Fulfilling dreams

SEVENTH STAR

"BROOD OF VIPERS" - IN STORES NOW

"EASILY ONE OF THE HEAVIEST HARDCORE RECORDS OF 2005!"

FACEDOWN RECORDS

www.FACEDOWNRECORDS.com

Send $2 for a sampler CD to: Facedown - PO Box 477 - Sun City, CA 92586 / Toll Free Order Line (866) 444-MOSH

HOT TOPIC
available at select hot topic stores

COMING SOON: INKED IN BLOOD "LAY WASTE THE POETS", NODES OF RANVIER "THE YEARS TO COME" & NEW ALBUMS FROM xLOOKING FORWARDx & NO INNOCENT VICTIM

BLOODY SUNDAY

to Sentence the Dead

"This is real hardcore! Pissed off, and full of aggression! A must for fans of Terror, Comeback Kid, Hatebreed" *PoisonFree.com*

HOUSE OF HEROES

BY DAVID STAGG

In 45 minutes, House of Heroes will be going to their CD release show. A.J. Babcock, bassist and primary lyricist, is about to tie up any loose ends with the two other guys in the band—guitarist Tim Skipper and drummer Colin Rigsby—and is driving to their practice space to do so. This explains why after he gets there, I can hear a snare drum being popped every so often in the background, as I am on speakerphone in a band's practice space.

The practice space and CD release show is in their hometown Columbus, Ohio, but they seem to only like it there. They love it for extra-musical reasons. "I like being at home just for the fact that we have a lot of friends and family here," Babcock says. "It's a nice to play here; it's a bit more relaxed."

I'll come to realize that this type of response is normal for Babcock; he speaks almost as if he's not in a band at all. He seems to be just getting used to a newfound stardom, like a new pair of pants he has just bought and hasn't worn in yet.

The three musicians began their careers as a pop-punk outfit known as No Tagbacks, but after poor label support and only one album, they called it quits in 2003. The label thing didn't really work out, they never really got good booking, they wanted to start over. They shed the more childish moniker for a grown-up name, the one they currently play under. This completed the transition: the sound changed before the name changed and this made the phasing out official. "I don't think any of us—once the No Tagbacks album came out—there were a lot of songs on there we weren't even sold on anymore and we weren't convinced we liked," Babcock says. "I think we weren't any more convinced we wanted to be labeled a pop-punk band."

But with this name change, the band is still the same band. The trio got older and grew together—not apart. They released a fairly independent album called *What You Want is Now* that also got very little label support leading to another parting of ways. Last Spring, they seriously started hashing out a new record deal that turned out to be a very long process that was only recently completed. They signed on with Toby Mac's Gotee label, and as it would turn out, the best show they've recently played was with a group of new Gotee artists, sharing a bill with Fourth Ave. Jones, Jeff Anderson and Family Force Five. The place was packed, and has given the band a good reason to be excited for tonight's show.

This doesn't seem to make the guys more used to their touches of fame. They think before they answer, but once they get started, they almost always tend to run-on. Some of the time, prompting is needed before anyone speaks up. But one thing Babcock does speak worlds about is the new record.

"In that time period before we actually went into the studio for Gotee," Babcock says, "we did have a lot of time just to write. We didn't play a lot of shows. I think we mostly did a lot of refining. That time was really just making the songs as best we could make them.

"I tried to be honest with the writing with this album," Babcock continues. "Where I was at, I wasn't necessarily thinking, 'This is going to reach somebody.' I hoped and prayed that it would, and I don't know if it will or not. I just tried to be honest; our goal is to always write the best song and we do what we have to do."

thehouseofheroes.com

Becoming convinced

For the coolest pro-life t-shirts, hoodies, stickers and more

Pro-Life World

www.prolifeworld.com

Speaking the truth in love!!!

Pro-Life World is a divison of Stand True Ministries - www.standtrue.com

HASTE THE DAY

BY KRISS STRESS

"So you like Fugazi eh?" I'm bewildered at first until Haste The Day vocalist Jimmy Ryan points out his source, "well, it was in your voice mail!"

Over the course of a half hour, I've talked with the charismatic frontman about touring, their new record and of all things, straight edge. This of course led into a discussion over Ian MacKaye and his various projects over the years including as mentioned, Fugazi. "I've been listening to them for 11 years, man. So good..."

While Haste The Day certainly isn't making any strides in the post punk market, they've turned heads with relentless touring and last year's intense and bludgeoning *Burning Bridges*. This year fans will get the follow up they've been craving with *When Everything Falls*. "On this record we have a whole lot more gang vocals. The music is alot more rock and roll then the last record. We went in with the producer who's turned knobs for the likes of AC/DC, Rage Against The Machine and Atreyu. He's more of a rock and roll producer. That's more of the sound we were going for. There's still screaming and heavy guitars but I think for us it's a step in a more heavy rock kind of direction. The biggest thing is there's alot more singing on this record."

While the formulaic phrasing employed by many bands is that the harder parts are harder and the softer parts are softer, with *When Everything Falls*, the statement sticks. The music builds and builds until launching into soaring melodic vocals that impact the listener in the same way as vintage Killswitch Engage or Atreyu before pummeling the speakers with miltantly brutal breakdowns and deathly intense vocals.

States Jimmy enthusiastically, "We started playing a couple of the new songs when we were on tour back in December with Only Crime and Strung Out. Everyone was really into them. We're out on tour at the moment with Embrace Today and Extol and we've been playing four new songs every night. The feedback we've gotten back is overwhelming in terms of positive response. Everyone says the new songs are better, which excites me because the sound on this record is exactly what we wanted."

At the mention of Embrace Today as tour-mates, one might think that differences in belief could be cause for tension. "This tour has been one of the calmest of our career thus far. We toured for about two hundred and sixty days last year. If you were a kid standing in the venue watching us pull up, you wouldn't know who played in which band because we're all helping each other out by loading in equipment and such. We're always supporting each other. Our differences in religious beliefs or whatever it is we may believe hasn't stood in the way of anything. It's created friendship and it's proved to me that it's good to tour with bands who believe different things."

Most bands are all pomp and pay no mind to those who get them where they are, but Haste The Day is a different beast in that area. "You know," states Jimmy, "Last year we were set to play at midnight on the Underground stage during Tooth and Nail day at Cornerstone. MewithoutYou was set to play the same time slot over on Encore and we were all depressed because we figured no one was going to come and watch us. I walked out on stage and the tent was so full I literally cried. I was so shocked and grateful. During our set, there wasn't just one pit going either, there were four spread throughout the tent. I believe it's the best show we've ever had. We're playing the same slot on the same stage this year and I'm excited for it. I love getting dirty and having fun. We're grateful for everything we have."

hastetheday.com

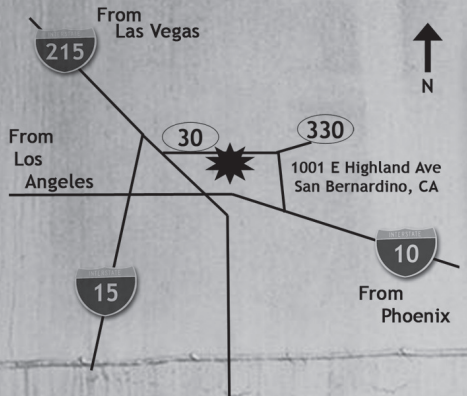
A lot more rock and roll

BEYOND THE MOUNTAIN
MUSIC FESTIVAL 2005

AUGUST 27TH AND 28TH
ROOSEVELT BOWL
AT PERRIS HILLS PARK
SAN BERNARDINO, CALIFORNIA

THE EVENT OF A LIFETIME

TOURNIQUET HOLY SOLDIER
BARREN CROSS GUARDIAN DELIVERANCE
WHITECROSS ONCE DEAD SACRED WARRIOR
RECON SAINT NEON CROSS ULTIMATUM
LAUDAMUS TOWER OF HUNDRED 39 LASHES
REACHING FOR MERCY DEMIZE



Go to www.beyondthemountain.com
to mapquest this trip or check out
the site for other travel arrangements.

Beyond the Mountain is a production of BTM Productions, Inc. P.O. Box 524 Whitmore Lake, MI 48189

WWW.BEYONDTHEMOUNTAIN.COM

HOMELESS J

BY JOHN J. THOMPSON

A torrid rush of purely original and passionately iterated music spews from the not-so-exotic hamlet of Fort Wayne, Indiana, and a band with a non-sequitur name is at the controls. Homeless J is neither homeless, nor particularly attached to the letter J, but it is at the moniker that the irrelevance ends. What comes forth from this newly discovered veteran band is a blissful and sometimes frightening potion of adventurous instrumentation, startlingly literate sentiments, and richly woven artisanship. Far more accessible than typical "art-rock" and yet exceedingly more intricate and melodic than most "modern rock," Homeless J. is hovering somewhere this side of the alt-doldrums purgatory, and they have some interesting things to share with those who will listen.

Front man Chad Van Meter may look the rock-star role, especially while he broods and exudes during the band's explosive live performances, but he actually challenges the typical music personae in several ways. While fully committed to his unique artistic vision for intricate and intense musicality, his poetic and literary references reveal his secret identity as a theologically literate Lutheran. Sacramental awareness commingles with a rich history of reading and study, producing a depth of understanding that might seem more at home behind a podium at a lecture hall than it does on stage in a smoky bar. In fact, throughout many of the twelve years that this band has been honing its unique sound and purpose on stages in bars and clubs, Van Meter has served various needs at the Lutheran church in his home town. This blending of elements sets Homeless J. apart from the modern music pack. With heavy, sweeping music that references Jane's Addiction, L.S.U., Radiohead and 90's era U2, enveloping lyrics that swing effortlessly from liturgical colors to shades of Dante's Divine Comedy, this is one icon worth unpacking.

Homeless J. began as a high-school experiment in art-rock transcendence. Van Meter, who bravely admits that the first two albums he owned as a child were Boyz II Men's *Cooleyhighharmony* and Led Zeppelin *4*, recalls a transformational epiphany when he heard U2's "Heartland" from *Rattle and Hum*. "I didn't know what it was about them, or anything about the band," Van Meter recalls, "But that's when a vague but strong compelling started coming on me." That "compelling" led the young Van Meter to find his own voice. Influences as diverse as Stryper and Guns n' Roses, meshed with the dramatic resonance of U2 and the teen's imagination was loosed. The roots of the band were established in Van Meter's junior year of high school, and several of that original group's first compositions remain in the band's repertoire and appear on their debut, *3 Seconds to Gaze*, due out later this year.

The dozen years since have been far from static for the band. After years of free-form jams and esoteric visions, a line-up change introduced the brothers Jon and Lance Hill who had been with the power-pop touring band Channelsurfers. The chemical reaction was not "instant magic" as Van Meter remembers. "From the beginning, for us it was very much just about feel, and chasing the muse. We didn't care about the technical things. Jon and Lance came from a very tight pop rock thing, whereas the rest of us had a more art rock vibe." Though there were some rough spots early in the new relationship, eventually the group found its own identity in the midst of the tension. The Hill's brought an accessibility that Van Meter now realized was a crucial part of their evolution. "We don't have quite as many nine minute songs anymore," he wryly quips.

After extensive local club gigging and the release of one independent album the band was picked up by 3.1 Productions, the new project of rock veterans John and Dino Elefante (Kansas, Guardian, Pakaderm Records…) who landed the band a deal with the mainstream outfit Uninhibited Records, an indie with MCA affiliation. With a debut album, produced by the Elefantes and recorded in the legendary Sound Kitchen in Nashville, just two months from release, MCA announced they were closing up shop and the band was immediately placed in a holding pattern. Now, with the creation of their own Select Records label, the Elefantes are unveiling Homeless J themselves, with efforts at promotion in both the general market (where the band has always felt more comfortable,) and the Christian market. Though the more progressive elements within the alternative Christian music underground will no doubt love Homeless J., the band has always had their hearts and eyes set on the general market. Making an impact in the music culture is their primary goal, though they are also eager to engage audiences of the faithful who are down with their artistic sensibilities and edgy presentation. "It's not that we're too arrogant or cocky to play in churches," Van Meter insists, "But unnecessary controversy is stupid." Ultimately the band is far more interested in taking their music to ears and minds than they are in talking about demographics and markets. "Whatever the Almighty may end up doing with us is His good pleasure."

homelessj.com

Rocking the inferno, rolling the paradiso

TOM.05 FEST

THE ONE AND ONLY

AUGUST 4-6, 2005

WWW.TOMFEST.COM

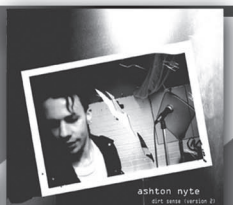
YOUNG SIDE

YOUNGSIDE.COM

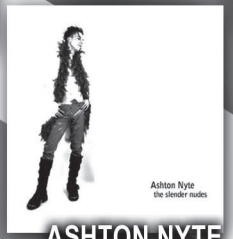
A TUDOR PRINCESS CO.

CONGRATULATIONS TO *HM MAGAZINE* ON THEIR 20TH ANNIVERSARY

ASHTON NYTE
Sinister Swing



ASHTON NYTE
Dirt Sense



ASHTON NYTE
The Slender Nudes

Level
Denial

Frühstück
Muza

Kaimana
Hawaiian Punch

Junker Jorg
Ignite the Machine

The Awakening
Darker Than Silence

Simple Shelter
A Phoenix From The Ashes

Jacks of All Trades
Superior

BridgeShadows
BridgeShadows

Bride
This Is It

Torn Skin
Violence & Technology

For more information go to www.youngside.com | call 404-229-4753 | email - info@youngside.com | 8961 Springwood Court - Bonita Springs, FL 34135

BECOMING THE ARCHETYPE

BY BRADLEY SPITZER

"To be honest, we stick out like a sore thumb on Solid State right now. Being, I push to say, the only metal band that's really on it right now. That does make us stick out right now," says Sean, one of three guitarists in the metal band Becoming The Archetype. "Dare I say, it would nice to take the place of bands that have previously been before us [on Solid State]."

Has the Atlanta-based band Becoming The Archetye set the bar too high? While any band wants to be successful, might it be a lofty goal to aspire to the greatness of former Solid State bands such as Living Sacrifice and Zao? But don't just take their word on it.

Ryan Clark, frontman for Solid State's own Demon Hunter, was impressed with Becoming The Archetype – then known as The Remnant. "I first saw Becoming The Archetype at Cornerstone, Illinois 2004…I heard them from off in the distance and knew that I liked what I was hearing. So I went over to watch them play with some of my friends. Jason's (lead vocalist and bassist) voice was shot, so they were essentially playing their songs as instrumentals. Even so, the music captivated me because it was technical and pure – in the metal sense – and they weren't relying on acrobatics or Diesel jeans to be enticing. They were straight up metal, and obviously very talented. I instantly thought to myself 'Solid State needs a band like this.' To me their style is a breath of fresh air. I love all kinds of music, but there's nothing like no-nonsense metal."

While the band hadn't set their sights on Solid State alone, they were ecstatic when the label showed interest. "We've all been Solid State kids for years…We all came up listening to that stuff and we really got into a lot of the bands on Solid State, we looked up to them a bunch," says Jon, the second of three guitarists. "And we all aspired to be on Solid State at some point. We never saw that as a first step for us, but luckily that came about. We shopped around some other labels, like Metal Blade and Pluto Records and some other labels, but we were having a tough time and trying to be patient and things turned out really well for us here and we're really stoked about being on the label."

The five-man group will release their Solid State debut *Terminate Damnation* August 16th. What to expect? Metal. "What sets us apart really is that we incorporate all of our favorite styles of metal, mostly metal and hardcore, in such a way that it's not repetitive or boring. We basically try to take the best elements of all the music that we like and enjoy and put it together in a way that is fulfilling and not traditional," says Jon. "We don't all have the same taste in music and that definitely adds a lot to our sound. Some of us are a lot more into death metal and some of us are more into progressive and some are more into melodic hardcore, like thrash, but we all agree that we like metal and so we try and incorporate all that stuff together."

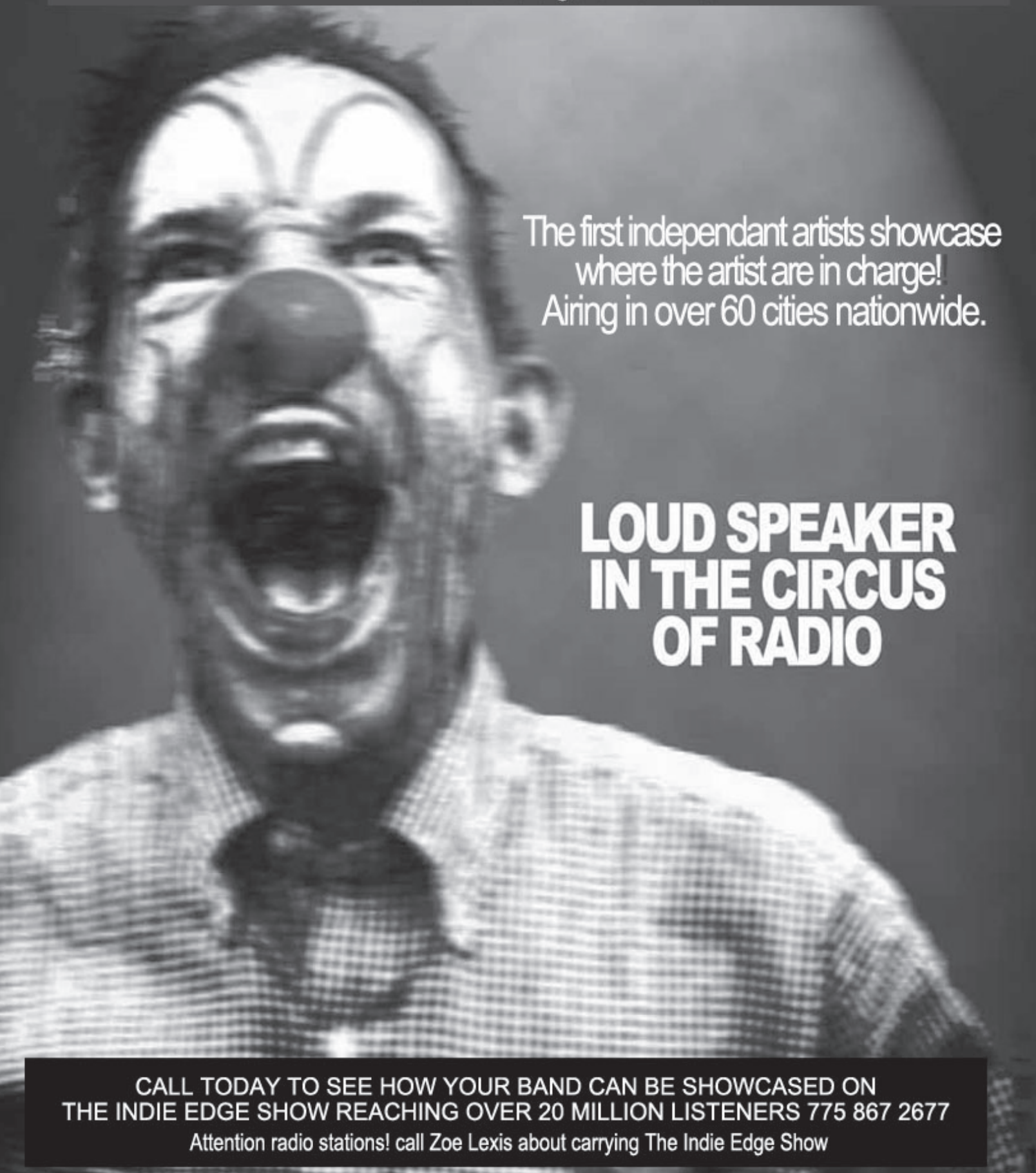
The Archetype boys will be taking their show out on the road this Summer with Extol, Winter Solstice and their homeboys, The Showdown. "We've had a lot of weird stories about the first tour they [Solid State] put us on," said Sean. "It pretty much ended up being a huge prank war between us and The Showdown. Somehow or another they ended up filling our van with confetti and silly string. And, I think, to this day there is still confetti in the van."

becomingthearchetype.com

Set the controls to metal

THE INDIE EDGE SHOW

www.theindieedgeshow.com



The first independant artists showcase
where the artist are in charge!
Airing in over 60 cities nationwide.

LOUD SPEAKER IN THE CIRCUS OF RADIO

CALL TODAY TO SEE HOW YOUR BAND CAN BE SHOWCASED ON
THE INDIE EDGE SHOW REACHING OVER 20 MILLION LISTENERS 775 867 2677

Attention radio stations! call Zoe Lexis about carrying The Indie Edge Show

DENISON WITMER

BY DAN MACINTOSH

Denison Witmer's new CD, *Are You A Dreamer?*, is filled with beautifully contented music. Producer Don Peris, and his atmospheric guitar work, certainly aided in this beautification process, as did the angelic backing vocals of his wife, and fellow The Innocence Mission partner – Karin Peris. But it is Witmer's gently philosophical lyrics, sung warmly, that give this work its overriding contentment angle.

And friends, his songs simply don't lie: Witmer is one content person. Nevertheless, it took the perspectives of two dear family members to help this artist fully comprehend what contentment is all about.

"I'm a proud uncle now," Witmer announces. "My brother and sister-in-law have a baby. She's about 18 months old, and I spend a lot of time babysitting her. Just hanging out with a child shows you that life is completely fascinating, to no end. The littlest things are just amazing! So you forget that all these little things are happening around you that are really miracles, and that you take them for granted."

"At the same time that I was making my record, my grandmother lived with my family because my grandfather had been in the hospital," Witmer continues. "And so I was able to spend a lot of time with her. She's in her upper 80s now. So here she is at the polar opposite side of life – and by that I just mean the age spectrum of life. And she'd say to me, 'So much happens in your life. And so much appears to be bigger than it really is. So simplify a little bit. Don't get so hung up on some of those things.' So I feel like I'm sitting in the middle of both of those lives that are really precious to me."

Isn't it fascinating how, from a child's perspective, nothing is quite what it seems? Instead, it's actually better. But from an older adult's point of view, things are still not what they seem to be. Instead, they're really not so bad, after all. This CD's title, *Are You A Dreamer?*, dares listeners to look at life in new and imaginative ways, and to also dream big. In addition to its dream content, these song lyrics also sprinkle plenty of other sleep-related phrases throughout.

"I like all my records to have a theme, actually," Witmer explains. "I kind of decided, lyrically, I would attack the lyrics by thinking, 'Well, what is a dreamer?' I was writing about all these times of sleep, and all these times of lack of sleep. But at the same time, I'm writing about all these aspirations, and all these hopes that I have. And how I see dreaming in other people – like other people that I consider to be dreamers. I just figured I'd take that focus, and point the lyrics in that direction."

"I also wanted the record to sound very dreamy in that way, so my decision to work with Don Peris as the producer was very intentional," he elaborates. "I've always felt that he makes records with a very airy quality to them. Hopefully, the music suits the title, just as much as the lyrics do."

The likeminded Sufjan Stevens adds banjo coloring in a few places here, and James McAlister provides subtle percussion. Clearly, Witmer has found a community of performers – and fellow dreamers, if you will – that understand his vision.

In his own gentle sort of way, Witmer's music is downright inspiring. Not inspiring in a trumpet-led, theme from *Rocky* sort of way, mind you, but in a quieter, more comforting manner, instead.

I hope that people find the message of hope in my music," Witmer says. "I hope that they understand that that's what I'm really trying to say."

denisonwitmer.com

Atmosphere of dreams

EVERGREEN TERRACE

THE LONG AWAITED NEW FLL LENGTH CD

SINCERITY IS AN EASY DISGUISE IN THIS BUSINESS

IN STORES NOW

EULOGY RECORDINGS

WWW.EULOGYRECORDINGS.COM

HEADPHONES

BY CHRIS TROUTMAN

If scientists, doctors, and audio engineers could make it possible to convert the raw human themes of anger, fear, love and joy into melodies and rhythms programmed and controlled by complex analog/digital synths and keyboards, it would be a lot easier to explain the musical phenom called Headphones.

Headphones, the collaborated brainchild of Pedro the Lion's David Bazan and T.W. Walsh along with Starflyer 59's Frank Lenz, capitalizes on Bazan's storyteller songwriting style and paints it on a backdrop of layered synth melodies and rhythms.

Six days of the week if you attempted to combine an uber successful indie singer songwriter and a room full of keyboards synths and drums you are guaranteed a trendy cliché a la Postal Service. But on that seventh day you will get Headphones, and it is good.

As with Pedro the Lion, Bazan bears the brunt of the songwriting for Headphones. He explains this departure from guitars and bass is in part due to the Flaming Lips' song "A Spoonful Weighs a Ton."

"There was a moment after the first chorus. An instrumental bridge in 'Spoonful Weighs a Ton' that it's just real drums and basically a string pad and a square wave synth bass thing and it just jumped out of the speakers and sounded so great," Bazan said. "And I just thought 'I love simple music and I love to make simple music as a two-piece,' you know, with the synthesizer and a drummer and that's pretty much what Headphones is now."

The songs of Headphones seem to have woken from the same wrong side of the bed as Pedro the Lion. Dark in mood and tone, each song plays like an aural Polaroid. Verses like, "we were begging for mercy / you were holding a gas can / you had our hands tied / behind our backs" from "Gas and Matches" and "I never wanted you / I never wanted two / I know I told you I did / in front of witnesses / and then we lit one wick / but now I get my kicks," from "I Never Wanted You," expose a small slice of life through the lenses of Bazan's imagination.

The self-titled freshman release on Suicide Squeeze Records is scheduled to debut May 10, followed by the two-man tour into the summer.

Bazan, confident that his synth and Walsh's drums will deliver, said, "We won't have to play to a click or nothing, it's just going to be rock and roll. I'm pretty excited about having such a big sound come from two dudes without tracks."

"If brown is the new pink then is Headphones the new Pedro the Lion?"-- The question has been more than tossed around on message boards, blogs, and in record stores the past few months.

Dry your eyes Pedro fans; Bazan has no intentions of laying the lion to rest.

"I don't plan on stopping doing Pedro the Lion at all," Bazan assures. "I like Pedro the Lion a lot and I really want to keep doing it." Besides his affection for his first love, the band is under contract for two more albums on Jade Tree.

Nintendo—pop Headphones is not. Bazan stays true to his honest simplistic style, and although the keyboards don't have quite the same bite as Pedro the Lions' guitars, he still delivers his quasi-nihilistic punches to the kidneys of "normal" culture.

Photo © Paul Witt

headphonesmusic.com

Aweemba-swa, aweem-baswa

Split CD–The Blue Letter + The Gospel is a Grenade

OUT NOW:

NORCAL POST-PUNK MEETS SOCAL GRINDCORE IN THIS DEBUT CD FROM GUEVARA ENTERTAINMENT

www.guevaraent.com

AND COMING SOON:

History Invades—ge2
The Structure of a Precise Fashion

The Remnants of Science—ge3
Pegasuses Return in Technicolor

The Blue Letter—ge4
Jackson

LP–available 06/05

CD–available 06/05

7"–available 07/05

5308 Ty Court Rocklin CA 95765
www.guevaraent.com

Guevara

PsychoAcoustiX Records

"YOUR NEW HOME FOR EXTREME MUSIC"

www.psychoacoustix.com

FROST LIKE ASHES

With many years of experience in the Death and Black Metal scenes, this new power in the metal world is a shattering force that will lift American Metal back to glory.

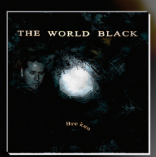
Frost Like Ashes is Death Metal at its heaviest, Black Metal at its most glorious, and melds it all together into a cacophony both beautiful and cruel at its very heart. If you enjoy Cradle of Filth, Immortal, Dimmu Borgir, Extol, and Slayer, you must buy Frost Like Ashes new CD, Tophet, or forever suffer!

TORTURED CONSCIENCE

Tortured Conscience blows away just about any band in that genre today. All musicians in Tortured Conscience are seasoned veterans in the metal scene and it shows.

The music on "Every Knee Shall Bow", is in the vein of Vadar, Kataklysm, Dying Fetus, Napalm Death, etc. So what can you expect from Tortured Conscience? Not metal-core, not hard-core, not emo-core, but pure Death Metal!

Check out some other Artists Available on PsychAcoustiX Records



PRE-ORDER "TOPHET" OR "EVERY KNEE SHALL BOW" AND GET REGISTERED FOR A FREE GUITAR SIGNED BY THE BAND ANDOTHER COOL ITMENS. CHECK THE PSYCHOACOUTIX WEBSITE FOR MORE DETAILS.

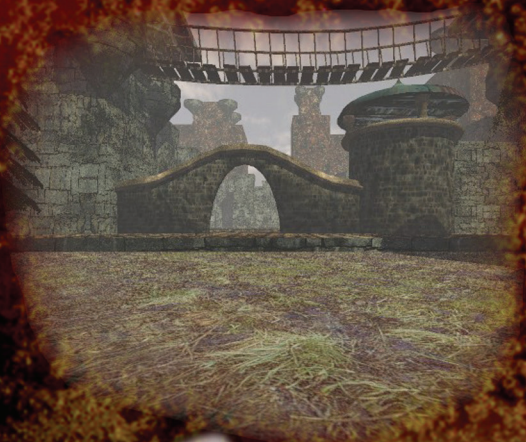
® 2005 PsychoAcoustiX Records LLC. All rights reserved

AD design by www.ascendingimagery.com

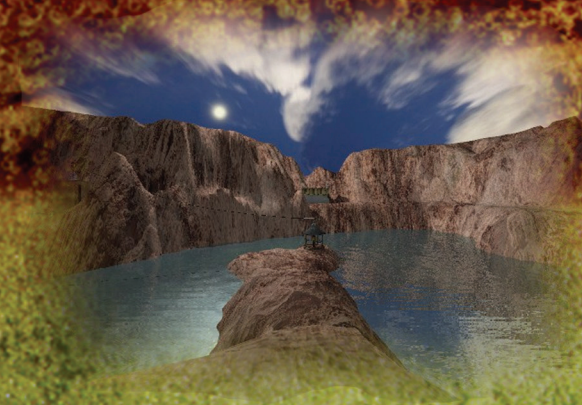
Isles of Derek

Get A Free Game!!!
Go To VIRTUEGAMES.COM
To Find Out How

Journey to Right the Wrongs of a Distant Past



Adventure



Danger

Intrigue

"The colorful worlds are imaginative...I was enchanted by the mix of Rivenesque visuals and sound effects... Derek is certainly the best Christian game that I know of..." - *Alexander Tait, Just Adventure*

Virtue Games

WHERE CHRISTIANS FIND ADVENTURE

WWW.VIRTUEGAMES.COM

PC CD-ROM SOFTWARE

© 2005 Virtue Games is a subsidiary of Thousand Mile Productions. All Rights Reserved. The software platform logo (TM and ©) IEMA 2005.

AUDIX

"The clearest mics we have ever used...for the best live sound possible, it's AUDIX"

—Ryan Shrout, Kutless

Passion and Power…two words that define a Kutless performance. To best capture their sound, Kutless trusts AUDIX to deliver their inspired music night after night. This impressive group of talented musicians sold well over 100,000 copies of their rocking first debut CD and now has embarked on a headlining tour to promote the release of their second CD *Sea of Faces* on BEC records.

"The Audix D6 kick drum mic is hands-down the best I've ever come across. I love this mic!"

—Kyle Mitchell/Kutless Drummer

Audix microphones feature:

- **Incredible feedback rejection**
- **Clear and accurate sound reproduction**
- **Extremely high SPL power handling**
- **Built for a lifetime of performance**

Pick up a copy of *Sea of Faces* and make sure to catch Kutless in a city near you. Visit www.kutless.com for touring schedules. KUTLESS and AUDIX…a Passionate and Powerful Team!

www.audixusa.com

AUDIX®

CALL: 503-682-6933 FAX: 503-682-7114

Audix Corporation PO Box 4010, Wilsonville, OR 97070 In Canada, Cabletek Electronics LTD, 604-942-1001 fax 604-942-1010

® Audix Corporation 2004. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

THE ROCKET SUMMER

BY AMY E. HALL

Life is good for Bryce Avary. He recently married his sweetheart of six years. He's fortunate to be able to do what he loves to do for a living. His band, The Rocket Summer, has toured internationally a handful of times and just released its sophomore album, on which Avary wrote, arranged and performed all the songs himself. Not bad for a mere 22 years of age.

The Rocket Summer's *Hello, Good Friend* was released May 17 by The Militia Group and features 13 tracks of Avary's self-described "really driving, uplifting piano-guitar-pop music." The newlywed co-produced the project with Tim O'Heir (The All-American Rejects, Sebadoh, Hot Rod Circuit, The Jealous Sound) and served as a one-man band, laying down all the vocal, drum, piano, electric/acoustic guitar, bass, Hammond C3 organ, synthesizer and percussion tracks.

An explosion of musical energy, Avary began fueling The Rocket Summer at the age of 12 when he started learning how to play guitar and drums. The self-taught musician was "obsessed with singing and listening to music," though he "did not actually come from a musical family." But the moment he picked up his first guitar, it was all over. "Right when I started, I just knew – it was in my blood," Avary remembers. "It was everything to me."

The next four years served as a launching pad for TRS as Avary explored songwriting and recording demos. At 16, he released his first "real CD," a self-titled EP, named after a chapter in a book entitled *Martian Chronicles*. With influences like Weezer, Smashing Pumpkins, Michael Jackson and Superchunk, Avary developed a pure love for music of all kinds. "I'm intrigued by a good pop song," he affirms.

Reaching adulthood, he focused on touring the U.S. heavily and recorded national debut *Calendar Days*, which was picked up by The Militia Group. The freshman release opened up a number of doors for Avary, affording the band U.S. touring spots with Something Corporate, Number One Fan, The Format, Ash, Copeland, Recover, Relient K, Mae, Maritime, Recover, Plain White T's and Planes Mistaken for Stars. Overseas, TRS supported The Ataris while touring the U.K. and has toured Japan three times, including a headlining tour of its own. More recently, the band performed at Japan's *Summer Sonic Festival* with the likes of Radiohead, Blink-182 and The All-American Rejects.

Avary and his three tourmates work hard to provide TRS fans a good time at every show. "I just want to connect with people and make music that brings hope to people," he explains. The frontman plays "musical chairs" on stage in concert, switching from guitar to piano. He even jumps on the drumkit during drum-offs between he and the touring drummer. Avary describes TRS' live show as full of a lot of energy and dancing, sing-alongs and one-big-family vibe. "I'm really proud of (our live show)," he confesses.

With one spin of *Hello, Good Friend*, it's clear that Avary loves what he's doing. His youthful tenor voice runs the gamut, from near whispers to rousing screams; from falsetto flips to punk-flavored cheers. The fruit of a burgeoning young man, world traveler and new husband, TRS lyrics tackle romantic, societal and spiritual issues.

The grateful multi-instrumentalist is one lucky guy, and he knows it. "This isn't a huge band by any means, but I feel that there's definitely something special going on and I hold it very dear to my heart," he shares. "I'm really blessed to get to do this."

Life is good

THE WAREHOUSE
OKLAHOMA'S ORIGINAL
CONCERT VENUE
06-28-05
NEWWITHOUTYOU
08-07-05
BLINDSIDE
918.333.4191
WWW.WAREHOUSECONCERTS.COM

bastian
fingerprints (ep)
listen now at:
purevolume.com/bastian
myspace.com/bastianband
bastianband.com

ROCKFORLIFE
A PROJECT OF AMERICAN LIFE LEAGUE
JUNE 30th - JULY 3rd
EDUCATIONAL SEMINARS DURING THE DAY
@ Cornerstone
Featuring
BLOODLINED CALIGRAPHY
STILL REMAINS
XLOOKING FORWARDX
HASTE THE DAY
ANAM CARA
BLESSED BY A BROKEN HEART
MERCURY RADIO THEATRE
IN THE FACE OF WAR
LA SYMPHONY
KIDS IN THE WAY
for more information, go to WWW.ROCKFORLIFE.ORG/CSTONE2005.HTML

NEW KIND OF ARMY
www.nkaband.com

Heavy Music that's different
TracyTowns.com

amidst despair, hope prevails
HOPE PREVAILS PRODUCTIONS
screenprinting/stainedglass/video/indylabel
301.573.0530
www.hopeprevailsproductions.com
mail@hopeprevailsproductions.com
ALETHEIAN
Presents:
The NEW album and DVD
from ALETHEIAN (formerly Crutch)
dying vine
Available JUNE 24th, 2005
www.aletheian.com
band@aletheian.com

FBS
They Hate You
Full length
CD out now!
fbsstreetpunk.com
woundedrecords.com
also available at other
fine music stores
Wounded Records

SELAH P.R.
WWW.SELAHPR.COM
WWW.MYSPACE.COM/SELAHPR
TO ENCOURAGE THOSE WHO BELIEVE AND GIVE HOPE TO THOSE WHO DON'T.

soundmass
new & used hard music
www.soundmass.com

BONESCAN
-Sanctuary Void-
Hear Samples and
Download A Free Song at
www.tvtodd.com/bonescan.htm
Buy it at www.flamingfish.com

By Adam Robinson

Photo by Melinda DiMauro

P.O.D.

Writing the album of our lives

DON'T GET ME WRONG—HE'S STILL HEAVY—BUT SONNY SANDOVAL COACHES HIS DAUGHTER'S BASEBALL TEAM. THERE HE STANDS AT THIRD BASE, AN IMPOSING MAN WITH SHOCKS OF CORDED HAIR, WAVING RUNNERS HOME OR TO STAY AS THE CASE MAY BE (BUT MORE OFTEN, HE SAYS, HE'S KEEPING THE SEVEN-YEAR-OLDS FOCUSED ON THE GAME AND NOT THE FLOWERS). OCCASIONALLY A GIRL WILL RECOGNIZE HIM AND ASK, "AREN'T YOU P.O.D.?"

"WELL," HE RESPONDS, "I'M IN P.O.D.."

Forget that P.O.D. stands for Payable On Death. That just confuses the image, not to mention the little baseball girl. What's important here is that the hip-hop hard-rocker mixes so seamlessly with the suburban caste. What matters is that despite his own hard-rock past, Sonny has developed a disposition that suits both a bunch of kids yukking it up with America's pastime, and a day in the sun with a bunch of records and a big, big microphone. It's testament to his humility that he keeps his family and his fans at the forefront of his interviews. He loves the people; no wonder the people love him.

And the people love P.O.D. a lot. But with seven million (and counting) records sold, major soundtrack slots, rabid Warrior fans, and a Google listing above the iP.O.D. (even when you simply search "P.O.D.," sans punctuation), Sonny has still to consider himself a rock star. Along with being able to support his family, however, he appreciates the bonuses that come with his success—you know, the free vacations spent at palatial mansions and that kind of thing. "It's hard to be in the business of rock stars and not be considered a rock star," he tells me. "It's like if you sell a ton of houses you're going to be thought of as a realtor. Don't get me wrong, I love free stuff—" and here he's off and musing about how nice it is to get comped— "If people want to give me free rims for my wife's truck, shoot, I'll take 'em . . . but the celebrity mentality, that's not me."

Which is evident from how fondly he remembers the band's early years, when P.O.D. was young and just starting to see a response in clubs around San Diego. He misses the times when they could play in small rooms with passionate fans. They would change a place, he says. "You see the people that raise their hands and you remember them from the old days." The way he describes P.O.D.'s launch sounds so uplifting that it makes perfect sense for him to want to play those small venues again. He says in turn that he'd like to organize some free shows as sort of a fan appreciation thing.

But that would be a massive undertaking, considering just how many P.O.D. Warriors that are out there. That's exciting for Sonny, too. Now that they are playing arena shows all over the world, he's excited that P.O.D.'s message can go so far. "I want to get into that more intimate setting like it used to be, but we've got into the arenas and we're worldwide now. So why not let people come out and worship with us?" Now with tens of thousands of attendees, they can change the bigger places with their voice of hope. And that's important.

When he was asked how P.O.D. is different today than they were a decade ago, Sonny remembers that when they were starting out they wanted people to know that they were a band that believed in Jesus. Today, he says, they know that. Now, with everyone watching, they have to live it. And their testimony is spreading; when he was interviewed by MTV recently he mentioned something about his family. The reporter laughed and said, "Oh that's right—you're the married rocker." He tells me that story and then says, "You know, I don't want people to remember me because I played rock music, but because I love God with all of my heart, mind, soul and strength." His conversation overflowed with scripture references like that one. He related every new song he mentioned to how it aligns itself with his faith, and that's a radically different message than the one being delivered by Korn or Limp Bizkit or any of their other mates in the genre.

P.O.D.'s message is important to them, but it's also important to the fans who hear it. On their web site they have posted a letter from a girl who was contemplating suicide when she first heard their music. You can find Kytti's letter linked under the heading, "What we're about," where the band affirms, "Understand that this is why P.O.D. exists. This is what the Warrior family is all about. Love one another . . . it's a wasteland out there." Kytti writes:

> *I don't know if Sonny will ever see this or if anyone even bothers to read these things, but if you do, please tell Sonny that he saved a life. I was about to slash my wrist, but felt that I had to go on the net one last time. I clicked on P.O.D.'s [sic] and read it over and over for almost an hour. Then I put the blade away and got help. I would not be here today if it weren't for P.O.D.*

Presumably, all the ways that message honors P.O.D. eclipses the pressure they're facing as they work on their new record. The lyrics they're writing cover the same subject matter, though. Sonny describes the set as "songs of struggle, songs for a better tomorrow, songs of hope—the P.O.D. formula." It's a formula that works, as fans like Kytti can testify. "One song," Sonny says, "we stepped out of bounds a bit; it's a song about suicide. Tomorrow's too soon to quit." He's shaken up by the thought, reflecting that "even in a home that loves God and follows him, people are thinking about that." His notion that P.O.D.'s music can actually help people is another way Sonny has distanced himself from the rock star mentality.

Although the new record has been described as heavier, not all of it is death and despair. Even the song about suicide, called "New Wave," was born of anthemic riffing. "We were like, that sounds kinda new wave. It ended up being about suicide, though, so it's kind of ironic." (If it makes the final cut, however, don't go looking for a Clash tribute. Sonny says that after adding more tracks, the song has taken on a new feel.) They're working on another tune called "Teachers," which he is excited to perform. "I want to write songs that are fun to play live. We can do new stuff [musically], but I'm always like 'let's do what we do'. What I know best is the hip hop stuff, the reggae stuff."

P.O.D. has been working on the album for several months now. They started writing songs last year, spent the first part of this year recording rhythm tracks and have recently started doing rough vocal work. At this point, they expect a late fall release. Sonny emphasizes how patiently the band is working. "We've been taking our time, taking a step back to see if the songs are coming out the way they are meant to be." He focuses

a lot on making sure they're in the right place emotionally and spiritually as they record. "Now it's like we want to make sure everything is right in our hearts. We surround ourselves with good company. We work with the record label, but what's really important is that we have to put our trust in God."

Indeed they do. P.O.D. stands at a make-or-break point in their career. They're investing big money on this record, hoping it will be a breakthrough achievement. Although with multi-platinum status they aren't sweating the small stuff, it's clear that they're expected to go farther with their latest effort—anything less than really, really massive will be a devastating step backward. To ensure top-notch results, they've enlisted the help of Glenn Ballard, producer extraordinaire. The Grammy award winner has worked with a long list of hot shots: Alanis Morisette, No Doubt, Aerosmith. Amy Grant. Perhaps that list hints at what P.O.D.'s manager meant when he said, "No one else in HM will have worked with Glenn Ballard," although what he probably meant was simply "the guy is big."

"I want to get into that more intimate setting like it used to be, but we've got into the arenas and we're worldwide now. So why not let people come out and worship with us?"

Sonny is excited to have the opportunity to work with Ballard. "It's a complete honor, a total honor for us," he said. When P.O.D. started serious work on the new record, they realized they were just duplicating the demos they had already done, Sonny says. They needed an outsider to come in and give the criticism of an objective ear. "We played him four songs and he was like, 'Before we go any further I want to say that I want to do this'." The band was thrilled. Ballard has worked with the old school rockers, notes Sonny, and now he has the opportunity to do harder stuff. Of course, given Ballard's repertory, Sonny was a little hesitant to play him all of P.O.D.'s music: "I was just going to play some soft stuff and [Ballard] said, 'Naw, man, I want to hear it all'."

He heard it, and he liked it.

Aside from the magnitude of working with an industry powerhouse like Glenn Ballard, there is another relevant detail to consider with the new record; with this release, P.O.D. has been playing with guitarist Jason Truby for a much more considerable amount of time. When they recorded Payable On Death, Truby had just joined the band. Now they've toured together and, as Sonny put it, "He's gotten the crash course." As they've been working, Truby has already expanded the sound further, using a seven-string guitar for the first time in P.O.D. history. Of course, true gearheadz will be able to appreciate the depth of that instrument.

For industry people, one of the most interesting details of the P.O.D. story was when their records were refused by Christian bookstores. Savvy Christian rock fans are used to such offenses and are able to recognize the inanity inherent in the occasion. It's backward thinking to disown a band of Christians once they achieve border-crossing success. It's a speed bump on the road to credibility, but what's more, it ignores the most fundamental thing about the band. P.O.D. is acclaimed for being honest and positive, for being inspirational and motivational. You know, salt and light.

The backstory is indicative of that point. I asked Sonny whether or not they planned to release their new record in Christian bookstores; "It's whether they want us or not," he said. It's never, ever, ever been an issue for us. When we did Fundamentals, Atlantic didn't have any distribution with Christian outlets, but we felt strongly that our records should be there." So out of good faith in the band, Atlantic records started a department to handle that. "People were given jobs" to open up that distribution channel, Sonny notes, but then the Christian bookstores rejected them.

And so wherever the record comes out in the late fall, you can expect a heavier effort from the band. You can listen for their chugging anthems and catchy reggae. Sonny will rock the hip hop, certainly. But it seems the reason P.O.D. will always be loved is for how well they love everyone else. It's telling that during an excruciatingly busy time as they continue work on their most important and ambitious album ever, and when they are doing very few interviews (and those only for the big time outlets like MTV), Sonny doubled the time we had allotted for an HM chat. And he stayed on his silver V-Tech phone with me because he wanted to, because he appreciates HM and Doug Van Pelt and the readers. HM subscribers were some of the first P.O.D. fans—the first ones with the T-shirts—and like Sonny has said, he wants to give back. He knows it's a compliment to be on the cover of the 20th anniversary edition of the magazine. His wish for the occasion is that HM will be the next Rolling Stone. Then he sort of suggested that it was already better.

✖

MXPX

SURVIVAL SCHOOL

BY DAVID HUFF

SURVIVING TREMORS, REAL AND IMAGINED, HAS BEEN A WAY OF LIFE FOR MXPX FRONT MAN, MIKE HERRERA, THE PAST FEW YEARS. PERHAPS THE BIGGEST JOLT THE SONGWRITING BASSIST EVER FELT OCCURRED ON FEB. 28, 2001. ON THAT BRIGHT THURSDAY MORNING, THE MOST POWERFUL EARTHQUAKE TO STRIKE THE PUGET SOUND AREA IN 52 YEARS, ROCKED THE JOVIAL MUSICIAN WITH SUCH SUDDENNESS, HE ACTUALLY THOUGHT HIS BANDMATES WERE PLAYING A BIZARRE PRACTICAL JOKE ON HIM. HE FOUND OUT QUICKLY THE JOKER WAS NONE OTHER THAN MOTHER NATURE.

"I was actually in the shower when the earthquake hit," laughed Herrera, recalling the moment his world started shaking without an instrument in his hand. "The whole house was moving around, and I figured I better run outside quick. Fortunately, nothing was falling from the walls and breaking on the ground. Then it occurred to me, 'Well, maybe I need a towel before I go outside.'

"I grabbed a towel, wrapped it around me, and stood outside on the front lawn talking to the neighbors. Luckily, I didn't have any guitars in the house to worry about, so the overall earthquake wasn't that traumatic. However, I did move to another city after that."

Looking back, Herrera says the vibrations he felt under his feet, that cold February morning, was indicative of the band's career up to that point. In fact, during MxPx's entire six-year run with A&M Records, every album the group released saw major shake-ups within the A&M organization.

"I don't even know how to explain it," recalled the 28-year old musician. "Whenever we released an album with A&M, something definitely strange would happen at the label. Our last record for A&M, *Before Everything And After*, was the closest we ever came to having an album shelved, without it actually being shelved."

Herrera says there were some legitimate reasons for the breakdown in communication between the band and the label. However, when A&M showed no interest in promoting their 2003 release, the group as a whole knew it was time to move on.

"You know the old saying," continued Herrera," if you didn't have bad luck, you wouldn't have any luck at all. That pretty much summed up our experience with A&M Records. When our first record with them came out in 1998, the label was sold to Interscope shortly afterwards. Half the employees at A&M knew they were going to get fired, so what are they going to do? Are they going to work as hard as they can for us, or spend their time looking for a new job?

"In hindsight, our timing was completely off when we signed with that label. Had MxPx been a member of the A&M family a couple of years earlier, they would have been behind us 110 percent. As it was, the label found itself involved in a major transition once we came on board. When the president of label left for Warner Bros

after the sale, all his projects basically sat there, because the new president didn't care."

That lack of concern for MxPx led Herrera to ask out of the band's contract with A&M last year. The label agreed, and for the first time in ten years, Herrera, drummer Yuri Ruley and guitarist Tom Wisniewski were free agents. They celebrated their freedom with the release of the ambitious DVD project entitled, *B-Movie*.

"*B-Movie* was the end of an era for MxPx," explained Herrera. "It officially closed the book on an incredible ten years of MxPx. To thank our fans for supporting us all those years, we decided to give them a look inside MxPx they'd never seen. We showcased a side of ourselves you rarely see bands explore. Our fans got an in-depth look into our personalities, our music, and most importantly, a chance to see that we are real people."

The movie was filmed during a three-night stand in Seattle's Graceland theatre. The band played over 50 acoustic numbers, with one of the songs, "Grey Skies Turn Blue," making it onto the new album.

"Once we purged ourselves of the past," commented Herrera, "we were able to move forward with our new album, *Panic*, and really make it rock. I was actually surprised the band was able to record the album in 22 days. That may not sound like a big deal, but most records take at least three or four months to record. Tom, Yuri and myself went into the studio prepared.

"For the first time in years, we actually made a record that turned out exactly the way we wanted it to. We basically wanted to capture our live energy on *Panic*, and did. We would play a song, turn around and speed up the sound, then record it. The wow moment for me, on this album, came from the intensity we felt when we played the songs back for the first time.

"Fans of early stuff will love this album, as well as people that haven't really been into the style of music MxPx has performed over the years. This is the one record they can get a hold of and enjoy. There are a couple of songs on here that are more rock n' roll, and a little less Ramones-y like punk. There are more solos Tom is doing, and I think our fans will really dig that. We sort of stepped up our musical ability on this record. Not only are the songs better, but the music is more interesting as well."

Despite the broken promises and empty dreams MxPx has experienced the past several years, Herrera says the band's faith has remained as strong as ever.

"I think everything in life is a test," he remarked. "There's always going to be personal problems, relationship problems, drama in people's every day life. If they were to do a reality show on our band, I can promise you it would be very interesting. There are a lot of things that go on with us as friends, bandmates; business partners, people we do business with, etc. that test us every day as Christians. I try not to think about it too much, or my head will explode.

"Our goal, from the beginning as a band, was to make sure our music couldn't be defined one way or the other. As Christians, we shouldn't want music to have any brackets around it, because we want everyone to enjoy it. We are what we are, and the music we play isn't going to change that. Ideas and beliefs constantly change, and second-guessing the decisions you make is just a part of life itself."

In the end, Herrera says the fans are the driving force behind MxPx. The Washington state native says he often logs onto the MxPx chat room to talk with fans, and to quash rumors that the band is breaking up after this record.

"I like to see what people are saying about our music," confessed Herrera. "Most of the people in our fan club come from all walks of life. There are Christians, very outspoken Christians, and people who don't even believe in God, interacting with each other. It's a cool thing, because all the kids exchange ideas and opinions with one another. If someone asks me about philosophy and religion, I talk to them about it.

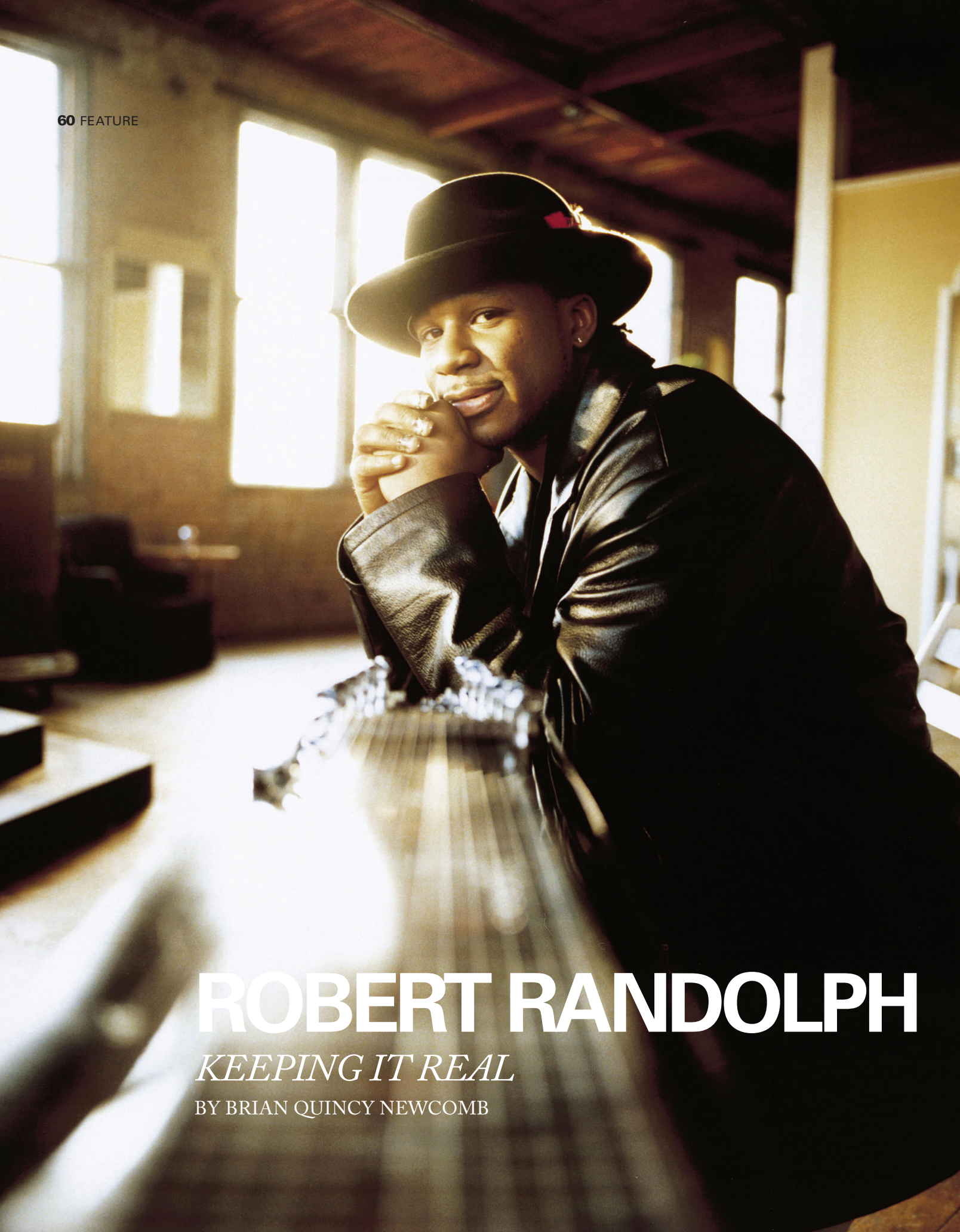
"People sometimes question my devotion to God. To be honest, I've come to a point in my life where I'm not going to live under that type of scrutiny. We have toured this country many times, and I've come to realize that people have different views on what's right and what's wrong. Universally, I believe very closely to what a lot of these kids that listen to our music believe. If they ask me questions about philosophy and religion, then I talk to them about it."

Panic will be released nationwide on June 7. The band has already shot a video for the first single, "Heard That Sound." MxPx will be one of the feature acts on the upcoming Van's Warped tour that kicks off in Columbus, Ohio on June 18.

"The main thing I learned," offered Herrera, "about our past musical experiences, is this. You have to trust your instincts. So many times with A&M, I'd say, 'This is the way we should go!' The record label would completely disagree, and I'd always defer to them. In the end, doubting myself really cost this band, because I was right.

"I can honestly say I'm really digging the relationship we have with our label. I can call the owners anytime I want to talk about the band, business, or whatever is on my mind. I could never do that before. That's the great thing about an indie label. You can get to that top level without fighting through layers of fat, and most importantly, they listen to you.

"We have a new set of people behind us, and it's already beginning to show as we prepare to release this record. Our fans, new and old, will feel the excitement of MxPx as we enter this new phase of our career. On this recording, we've been able to delve deeper into ourselves, to show a different side of this band. I can't wait to go on the road."



ROBERT RANDOLPH

KEEPING IT REAL

BY BRIAN QUINCY NEWCOMB

When Robert Randolph sits down to his specially crafted 13-string pedal steel, the sounds he summons are a mix of the sacred and the sublime. At times his fingers caress a call and response reminiscent of the energetic worship of the African American Pentecostal tradition, at others he delves into the valley of a Stevie Ray Vaughan blues song or soars to the heights on the melody of an Allman Brother's anthem to "Blue Sky."

You can't talk with Robert Randolph about the unique music he makes with his Family Band, and not be reminded of the great struggles through the ages, as holy people tried to sort out what makes sense in the modern world, what is wholesome and helpful and what is not.

Take that scene in the movie *Ray,* when a churched person gets angry because Ray Charles has taken the sound, rhythm, harmony and energy of Gospel and played that very music in a nightclub with lyrics about sensual human love and longing. This person didn't seem to mind being in a club where there was drinking and dancing going down on a Saturday night, but he didn't want it to sound and feel like church. Forget the Church & State, some traditions have a bold, vivid line separating the sacred from the 'so-called' secular.

For Randolph, growing up, church was the House of God Church, where—necessity being the mother of invention—a rockin' style of worship song called "Sacred Steel" had developed. He's quick to acknowledge the inventor of this approach, "There was this guy, Willie Eason whose basic idea was to play a Hawaiian lap steel guitar in the context of what the organ used to do in the church because some of those churches couldn't afford organs. I grew up watching a group of guys play and bring their own style to that music. Calvin Cook, Ted Beard, Henry Nelson, were the main creators of the sound. Those early guys are why this music sounds the way it does."

Without a doubt it's a unique phenomenon in the church, which Randolph says owes little to outside influences. "There were strict rules in those days, it was thought to be a sin to listen to blues guitarists. It's so unique because it was developed entirely in the church."

Yet similarities quite naturally exist. "When you play an organ in the church, what you hear in most Pentecostal churches, whether they be in Maine or down South, you end up with what would be compared favorably to down-home Southern gospel. When you bring guitars into that setting, something most people don't use, the fact that you're using guitars rather than organ just naturally means that the sound leans more toward what folk are used to hearing in blues. All the chords are the same. The chords to a blues song are the same chords that you find in 'Amazing Grace,' or any other gospel song."

Randolph's first real attempt to broaden his horizons was exposure to the music of Stevie Ray Vaughan. "When I was 18 or 19, a guy at church gave me a tape and said you ought to try and play some of these licks. It was a 'greatest hits' tape, and that kind of guided me along in my musical growth. It was still a sin (to listen to secular music in that church), but I was young and folk kind of expect you to do something they think of as dumb."

Soon Randolph was playing clubs, doing a mix of church songs, Stevie Ray songs and other covers in a largely instrumental format. "I could play an instrumental version of a church song, a gospel song," he says, "and folk who don't go to (that kind of) church and are unfamiliar with it are just going to think that it's a great song. The crowds would come and pack out these bars, and have a great time. To them it was just great music that they loved."

Already Randolph, with only two discs out—the rollicking *Live at the Wetlands* and the more pristine studio effort, *Unclassified*—has a reputation as a spirited performer, having toured with Dave Matthews Band.

To those from his old tradition or others who might be quick to judge, Randolph sounds saddened but not apologetic: "All you can do is live your life, and God is the only judge. There will always be that tension with some of those folk in the church who don't approve."

Yet, for all his mainstream success, Randolph insists he's made a difference in peoples lives. "With most younger African American artists—whether it be singers, or guitarists, or rappers—the messages have been sex and drugs, ho's and sluts, and all that. Here we come singing the whole opposite of that. We've gone out and created a whole thing, it's positive, it's about love and having a great time.

"My thing is aimed at younger people. When I was growing up, music made a real difference in my life, and I was listening to a lot of rap and R&B. These days, music and TV has a lot to do with how kids think of themselves and how they act, when they make their next decision. I want to give kids something, whether it leads them to Christ or just gives them help as they make those important decisions in life. I don't preach to nobody, or tell folk to go to the nearest church down the street, but kids need that, they need something."

As for his specially customized 13 string pedal steel, it grew as his influences broadened. "From Stevie Ray Vaughan, I got into the Allman Bros. and Hendrix and I've been listening to Led Zeppelin. I had adjusted and created my own tuning to try and get those rocking blues sounds as well as those gospel chords, but eventually I just needed more strings. Playing is all feel and tone for me. I'm a pedal steel player trying to get guitar tones and guitar sounds.

Upcoming, Randolph has not one but two new records in the offing. "We're doing an inspirational gospel album, which has a huge list of guests on it: Kirk Franklin, Marvin Wayans, Eric Clapton, Wynnona Judd, Vince Gill. We've got so many guests that we're going to have to take some people off of it. Most of the songs are the kinds of things that people are familiar with, we chose songs that had been made famous by other artists, but were often not categorized as Gospel. We did Marvin Gaye's 'God Is Love,' and Anita Baker's supposed to be doing a duet on that one. The song Wynnona did was an old Sly Stone song called 'Thankful and Thoughtful.' And then me and Eric Clapton did "Jesus Is Just Alright," by the Doobie Brothers, and it's just smokin'."

I bet it is. I can't wait.

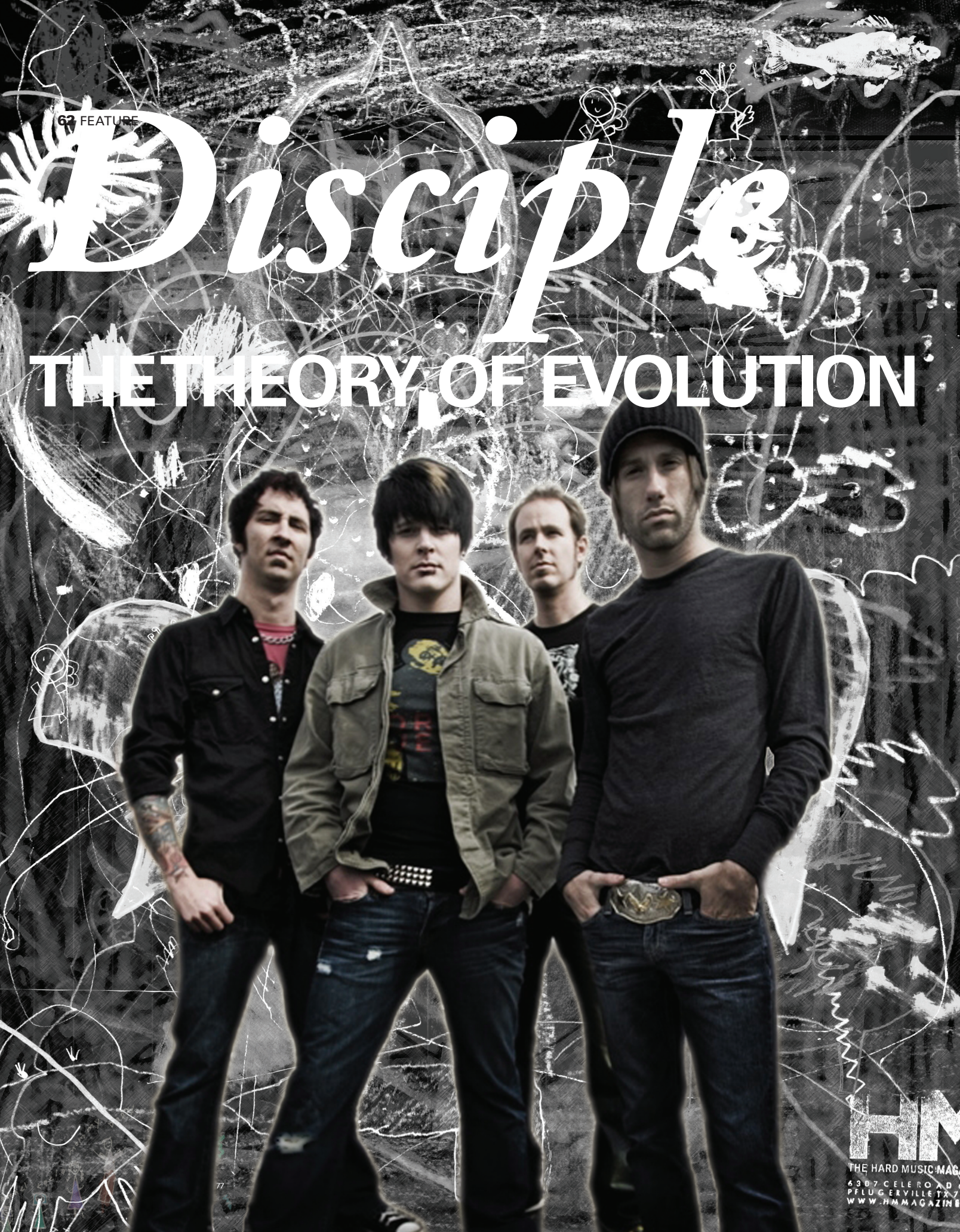
Randolph's other record will be a more traditional mainstream pop/rock effort, but even so it will have guests here and there. "This is all weird for me, these are people I hoped and dreamed that I might get to play with them some day, but the people I've been able to meet and work with has already been unbelievable. It's a great thing."

The sound of cousin Danyel's fat George Clinton styled funk bass, the rich rhythmic traditions that are rooted in the church's "March," the soulful dancing that frees the feet so the rest could follow. That and Robert's piercingly melodic attack, or sustained nuance as he vibrates the string to express the energy of life itself. Yes, it's a great thing, indeed.

✖

Disciple

THE THEORY OF EVOLUTION



HM
THE HARD MUSIC MAG
6307 CELERO AD
PFLUGERVILLE TX
WWW.HMMAGAZIN

Experience does something wonderful for an artist. And Disciple has come a long way from the eager young musicians I met almost seven years ago in New Orleans for the Cutting Edge Music Conference. This magazine had made a deal with a small indie music convention, which allowed for a showcase and a slot for one band. Turns out the unorganized staff didn't hire a reliable sound crew for this club, and Disciple and HM called it an early night sans performance. That fairly large snafu aside, I was afforded an introduction to a collection of fun-loving guys with deep-rooted Southern hospitality and music appreciation. They offered cigars that were almost bigger than the skinny frontman's wrists and the night wore on repeating lines from comedies like *Fletch* and other cult favorites.

The band has matured mightily in the last seven years, affording them a confidence and slight swagger that even a critical review can't knock out from under 'em. Being on the road a seeming 366 out of 365 days a year has given Disciple an about-their-business spring to their step. They've certainly paid their dues and, after a year of negotiating exactly who is going to release it to retail, they've got an album that can launch them to another level that they've only read about in magazines.

In Nashville recently for the annual GMA Convention, Disciple was a trio again – but not by design. Drummer Tim Barrett had suffered a foot injury on his motorcycle just days before the event, so he did not join the band for the first day of interviews they were doing. "He's doing fine now," explains Brad. "He'll lay off the double bass pedal for awhile, so fans might not hear some of the songs they like for a few shows, but it's healing well."

Anyone who's seen the band during the past two years has already noticed that vocalist Kevin Young left his spot on bass in favor of new guy, Joey Fife, who infused the group with a youthful enthusiasm and fresh appreciation of all things hardcore. Their new self-titled album showcases a band that's developed musically

What did it feel like to sit on this album for a year? Did you know that you had something special? How soon? What tipped you off? Describe the first time that one of you felt the feeling of, 'This is something special.'
"I think every time we write an album we like it and we're excited about it," explains Kevin. "You know, there's just something about anything you do that you put your valiant effort and heart into. You're proud of it. But this time it was really different. Every band member had positive things to say about every song. And Travis Wyrick, our producer, really just felt something special about it and worked his butt off in the studio – with every song. So, we knew that we had something that we were going to like and that other people were going to like.

"I didn't like (waiting)," confesses Brad, "because we were definitely ready to get it out. But obviously we were supposed to sit on the songs for a year, because we wrote six more. About three months ago: 'In The Black,' 'Falling Over You,' 'The Wait Is Over,' 'Only,' 'Beautiful' and 'All We Have.' Half the album. So, I guess it was better; but we were ready to go ahead and sign with somebody. These songs were written in 2001-ish. I was afraid that, by the time the album was released, somebody else would have done the album – the same riffs that we did and all that. You know how it goes. It's all downhill from here."

How calculated or contrived do you feel this new sound for you guys is? Where did this direction come from? How did it develop?
"Contrived being manufactured – like we tried to do it on purpose?" asks Kevin.

"We really didn't," answers Brad. "Matter of fact, some of the riffs that I've been coming up with, I was looking at the guys, going, 'Is that lame? Should I be doing this? Can I do this? Is that cheesy?' And, of course, Joey – being young and into all kinds of different styles of music – said, 'No, man. Go ahead and do it.' I just felt real weird doing it at first, but I liked it. I liked it more than doing screwy harmonics and riffs and stuff like that. I was having more fun with it. Then, when we got into the studio, me and Travis had a blast coming up with these new chords and stuff like that. It was just so fun for me. We really didn't try. 'Okay, we're gonna try to change the look and the style.' Because we didn't really know this label was down. We could've just released it like *Back Again* by ourselves and sold another 30,000 units and called it a day."

"I was exactly that way," agrees Kevin. "I didn't really want to sign a record deal, because we were doing really well on our own financially. Any independent band that can get a moderate amount of sales can make really good money at it. Of course, we're not all about the money, but we just had no aspirations to get signed at all. Back to the question about being manufactured: the biggest single influence on me was Sevendust. Their latest CD, called *Seasons*... Sevendust is kind of a hard mainstream band with lots of screaming and stuff. But on this album they did lots of singing. The music was the same – it was real heavy – but the big choruses had singing with harmonies all over the place. We all loved it. I was listening to it and I felt like I'd never really done that and liked doing that. I told Travis, 'That's the way I wanted to approach this album for myself.' I don't know if that's contrived or manufactured, but it was just… It's not like we've never sang before and you could go back all through it and see singing all over the place, but we were obviously a lot more screaming going on. I just said, 'I really wanted to focus on making the choruses really good, and singing the choruses. If screams happen, they happen, but as far as the choruses go, I want it to be good. When someone listens to it – no matter if they're 60 or 14 – that they'll be singing along with it. And so that's one thing that we actually did work on."

"I like everything," admits Joey, "but I'm more into hardcore, emo-ish kind of stuff. Everybody, was kind of into the Sevendust thing. Brad's influences – jazz and blues influences... It's like, if you really sit down and listen to this album, you'll get every one of those influences – a little hardcore a little bit here; a jazz beat here; and that's what made it awesome for me."

To an outside observer, it would seem like, "Okay, Joey came into the band; Kevin stopped playing bass and started singing; new sound…"
"I wouldn't disagree with that at all," says Kevin. "I think Joey's added a new dimension to us – a new excitement. He's very energetic onstage.

"They *are* really old," laughs Joey.

"I think that (new sound) was Travis Wyrick's fault," accuses Kevin.

"He worked us hard in the studio," adds Joey.

"My natural reaction is to try and over-sing," Kevin details. "To try to, you know, show what I can do, so to speak, and he'd just be like, 'No! Right here! Go with me.' He did a lot of that this time, with everybody. He really focused us. A lot more than we ever let him do before."

You wrote a song to and for the troops. What led to this? What did you want to say? How is it being heard by the soldiers, in terms of feedback you've heard thus far?
"I know we've got a lot of fans over in Iraq," explains Brad. "Some of them have died. That really sucks to get that letter in the mail – that a fan who's died… I could talk about that for hours. But we've got a couple letters in the mail, and basically they said, 'Look, we're die-hard fans over here, but it's really hard. It's hard to go shoot somebody and come back to your tent or whatever; all your troops around you are drinking and cussing and things. It's hard to be a Christian over here. We'd love it if you guys wrote a song about, you know, that..' We couldn't think of anything without being cheesy. It's like, how do you say 'soldier' or 'troop' in a song? It's like the equivalent of saying 'dragonslayer' or something. But basically I asked a friend of mine who's a veteran. I said, 'What can we write about?' He wrote me this big long letter of his experience over there, because he couldn't tell me about it – probably because he would start crying. Basically, he said, 'As veterans, all we want is a thank you. If you come up and tell any veteran, 'Thank you for what you did,' that means the world to them.' So basically, we just wrote in the lyrics, 'We're praying for you,' and 'thank you for doing it.' The song means a lot to us. I hope it means a lot to them, too."

✖

[Pictured, LR: Brad Noah, Joey Fife, Tim Barrett, KevinYoung. Artwork: Kaela & Rachel Van Pelt]

Thousand Foot Krutch

Building Up by Breaking Down

By Erika Larson

Thousand Foot Krutch front man Trevor McNevan is an excited guy. While he and his band mates are wrapping up recording their latest record, their sophomore album is still getting press. Phenomenon, which dropped in late 2003, has sold over 100,000 units and was nominated for a Juno Award (essentially Canada's Grammys) in April.

But McNevan is more stoked for The Art of Breaking, TFK's third record, due to drop in July. The recording of the album was a "dream come true" for the three band members, as they got to work with seasoned producer Arnold Lanni (Our Lady Peace, Finger Eleven, Simple Plan). McNevan calls the album a "new page" for the band.

"It's different in that when I take a look back at Set It Off, a couple records ago, it's more in the vein of fusing hip-hop and rock, and then you started seeing that everywhere," he explains. "It became kind of ridiculous, so we wanted to do something fresh, kind of turn the page a bit with Phenomenon. This time we wanted to keep it interesting, just let it really be a challenge. I think it's something that was a natural progression for us."

The sound of the new record, McNevan admits, has evolved even further away from Set It Off, but he is reticent to reveal too much. "It's definitely a rock 'n' roll record," he says. "That's all I can tell you."

Thematically, the album deals with, of course, breaking down—firming up what you believe and growing through navigating difficult circumstances. "Everybody's got their own twists and their own way when it comes to that 'T' in the road, whether it's spiritually or mentally or when life gets crazy," McNevan says. "One way or another, everybody has their own style and their own way to break down. There's no rules to that. All of us are faced with this at one point of our lives in one way or another, and it's up to you how you deal with it and which choices you make from there."

McNevan is most excited about the raw, real—even at times risqué—nature of the record. "It felt like it needed to be that way," he says. "It feels like in the world around us, there's a sense of urgency where there's really not much time to beat around the bush. It's definitely not a glossy or sugar-coated sort of record."

Originally, the band kicked around some alternative names for the album, including Absolutes, based on one of the tracks on the record. But the Canadian trio agreed that The Art of Breaking made more sense, given the personal struggles they were all going through in various forms.

"Have you ever had a time in your life where it's like a huge string of events where the obstacles just never stop coming?" McNevan asks rhetorically. "It's almost to the point where it's funny but it's not because it's so ridiculous. It was basically like that, but we all seemed to be going through it in different ways."

McNevan's most memorable trial from the past year involved an intense incident of car theft. The band had just gotten home from a tour and was looking forward to having a couple of weeks off. "The day I got home," McNevan recalls, "my fiancée at the time and I went to do one of those dinner and movie kind of deals; we wanted to just hang out and catch up. We parked the car and went in. Now, in my car I had basically everything that I own, because I'm on the road most of the time, so everything from clothes to hard drives with the songs for this record—every little thing was there.

So anyway, I came out, and someone had stolen our car."

Crazy enough, but then McNevan received a phone call from the police station that contained some shocking information. "Somebody actually stole the car, and then blew it up, like straight-up movie-style," he says, recollecting the incredulity of the episode. "I was like, what is this, Compton? I live in Canada."

Despite the at times unbelievable events that have transpired in the past year or so, the band has also experienced some personal successes. McNevan was married in August 2004, and some new musical opportunities have risen on his horizon as well. "I've been doing a lot of extra songwriting, and I've had the privilege of working with the Hawk Nelson guys on all their stuff," he says. "God keeps opening doors that way. There's also some artists on major labels that have called recently, and who knows what's in store with that."

In addition, drummer Steve Augustine keeps busy with a production/PA sound company called Stringnoise on the side, and, according to McNevan, bassist Joel Bruyere is "actually a stupid-good cook; he's a gourmet chef-style guy."

Landing Lanni as their producer for The Art of Breaking was a significant victory for the band as well. During recording, the members of Thousand Foot Krutch were impressed by Lanni's determination to help the band achieve their goals, and the four quickly became friends.

"He's a brilliant guy," McNevan says. "We just all really hit it off. It was kind of a dream come true. Ever since we were all 14, 15 years old—we weren't even in this band at the time—he was just a guy that you just really respected. When you heard something he did, you knew there was something different about it, there's something genuine. He actually cared more about the songs; he cared more about the sound. It wasn't just a generic radio song; there was something in there you'd never heard before."

McNevan also appreciated the level of challenge that Lanni brought to the studio. "There's always lots to learn, no matter how far along you are," he says.

In addition to Lanni, the members of TFK are thankful for the other pieces of their musical puzzle—their label, Tooth & Nail, and management group, Dryve Artist Management. "All those guys work really hard, so we have a team of people that we love and trust," he says.

Most of all, the group is grateful just for the chance to be a part of Thousand Foot Krutch. "Every day we wake up, and we're like, 'Wow, thank you, Jesus, that we're even allowed to do this,'" McNevan says.

As the band anticipates the release of The Art of Breaking, they look forward to seeing what new opportunities will come their way. "You always get more excited—the more of a platform that God blesses you with, the more people you can talk to and hang out with, and the more people can hear the music," McNevan says. "So hopefully more doors are opened. We're going to keep playing clubs and keep playing everything else … We're going to work hard and see what happens."

✖

This is not
a Damien Jurado interview

By Sean Patrick Rhorer

Being a fan of lots of different music over the past 15+ years of my life, I have had the lucky opportunity to exchange thoughts and ideas with a number of artists I admire via one avenue or another. Most often, these conversations are conducted with the mutual understanding that I plan to write some journalistic piece about the information being passed between us and that I'm doing so out of a love for the person's music. For this reason, I approached HM and Secretly Canadian about conducting an interview with singer/songwriter Damien Jurado for the magazine. But, aside from both quickly agreeing to the proposed piece, I couldn't have expected what was to happen.

Soon after the assignment became confirmed, I began drafting a list of questions for Damien, drawing primarily from his music, but also on a few addressing his faith. Having grown to love everything Damien has done since his early albums on Sub Pop Records all the way through to the newest full length on Secretly Canadian, I felt I could probably find answers to a lot of the questions puzzling me about his body of work as well as gain a little insight into some of his driving forces. Sadly, after compiling my questions and sending them along to the label, I soon received an email from Damien directly expressing that he does "not do interviews for religious or political publications… whether I agree with them or not. Under VERY rare circumstances do I ever discuss my faith… I write songs… period."

This wasn't quite the response I wanted or had hoped for from this musician I truly adore. What was even more upsetting was that the majority of my inquiries addressed everything but his faith, leaving only a couple that did. Also, as a matter of note, I write primarily for secular publications, so my writing never has a heavy faith angle. Thrown a little askew by Damien's stern reaction, I wrote back requesting he consider doing the interview (ignoring the questions about his faith of course) and that I would do my best to make the piece something he wouldn't find objectionable. Again, Damien responded with an easy no and added, "Don't take it personal." At this point, I felt it was "personal" and that, although Damien clearly has a strong reason behind his desire to steer clear of publications like HM Magazine (and in my assumption, a lot of other publications with a lot less open-minded approach), I felt I wanted to probe him a little further… so I replied.

To recount the blow-by-blow from here on would be redundant, but nevertheless, you're reading this article in place of what should have been a Damien Jurado interview. Easily the most troubling part of my brief encounter with Damien via email is his quick assumption that all Christian magazines are alike and, despite rather clearly being Christian himself, that he would easily brush even the most respectable of faith-based publications aside. When I commented to him about how I didn't understand this point of view from some with "TO GOD BE THE GLORY FOREVER AND EVER AMEN!" at the end of their CD's thank you list, Damien replied, "Don't assume you know my faith by what I put into a CD booklet. You see it's people and journalists like you who I am avoiding. You pigeonhole artists. You want to put them in boxes with labels. It's (bleep)ing pathetic. I write songs… nothing more. Don't you get it?"
Unfortunately, it seems Damien has become exactly those he's avoiding. Just as he feels I "pigeonholed" him as being Christian and sharing some beliefs with me (and the readers of HM for that matter), he has put me in a box with a label. Had I been writing this piece for any of the secular publications I regularly write for, things likely would have turned out dramatically different; I probably would have turned in an interview. I guess for me, retelling this brief encounter serves as an example of how people let their notions about certain groups cloud their view of individuals. I know for me, I have taken from this experience a refreshed understanding that it's sometimes too easy to shut out something we don't agree with, but that we might be committing the same wrong we stand against. If for no other reason, I thank Damien for that.

As the final comment from my exchange with Damien Jurado suggests, I expect HM readers to: "Think what you like."

✖

History of HM

History

A little background on the character that started HM Magazine: Doug Van Pelt, born February 1963 (that means I'm old) in Itazuke AFB, Japan (no wonder I still like metal). Born again in 1974 in Fairfax, VA. After six months of living right with God (as a fifth grader) I began my "prodigal son" journey. "Came home" to the Lord in June of 1983, as a result of the influence of a close friend, who fasted and prayed for me, wept over the condition of my soul, and just hung out. On the night of June 26, I chose to "stop being an enemy of God" (James 4:4) and, after listening to the Degarmo & Key song "You Gave Me All" (from the ill-favored *This Ain't Hollywood* album), I surrendered to the Lord.

After gobbling up as much Christian rock to satisfy my hunger for heavy music, and reading about it anywhere I could, I started writing Christian rock album reviews for the University of Texas school newspaper, *The Daily Texan*. While thumbing through a copy of the *A.C.M.E.* zine, I saw the encouragement: "...with the advent of Christian metal, someone should start a zine/newsletter..." I thought, 'I can do that.' Shortly thereafter, Enigma Records' publicist, Rick Orienza, started calling about an Austin, TX tour date on Stryper's first out-of-state tour. *The Daily Texan* assigned me the story, and I wrote my first feature article.

Carey Womack, who would go on to form One Bad Pig on a whim during the same trip, encouraged me, "Why don't you print the first issue of that zine you were talking about, and I'll hand 'em out at the Cornerstone Festival?" That was the "shove out the front door" I needed, and the first issue of Heaven's Metal Magazine was born (July 1985).

Highlights

Spring of 1986: I receive a letter from Gavin Morkel of Pure Metal Records, stating that they like the magazine and want to start advertising. I take albums for payment (to sell via mail-order) and design the ads myself. This is the first of three times where a major player in the scene steps in to help HM with advertising support (the second being Intense Frontline Records; and the third, Tooth & Nail).

Summer of 1987: John Styll of *CCM Magazine* assigns me to write a review of *Metal Mardis Gras*, a Christian metal festival in Long Beach, CA featuring: Barren Cross, Bloodgood, Gardian (sic), Neon Cross, and introducing speed/thrash bands Deliverance and Vengeance. Thus begins a long relationship with *CCM* and the Sanctuary ministry (ran by Pastor Bob Beeman).

1987-1988: We release several "specialty issues," covering various regional scenes or genres (issue #13's "Swedish Metal," #16's "California Metal," #17's "Thrash: The Need For Speed" and #18's "Illinois Noise").

Summer of 1988: We somehow scoop everyone with the news that a new band of believers, like U2, is coming out in the mainstream and changing rock. King's X take metal to a new level with *Out of the Silent Planet*.

Fall of 1988: The music buyer at Spring Arbor Distributors orders 200 copies of my band's cassette (Lust Control, *This Is A Condom Nation*), which get promptly returned by the giant "one-stop" wholesale distributor. An apologetic Mike Delaney asks me if "there's anything he can do" to make it up to me. "As a matter of fact, there is," I boldly replied. We arranged for a marketing insert (flyer) to be sent to each Christian retailer that they serviced. The response back from stores, who wanted to carry Heaven's Metal Magazine was so positive that the company started distributing HM.

Summer of 1990: Myrrh Records designs and pays for the first color cover of HM, debuting their first

[Photos, clockwise from top: Bloodgood's Les Carlsen baptising a fan; Wuv hauling in a TD at one of our "Artist vs. Industry" flag football games; Andy Crump; a girl with a cool tattoo – Halo Friendlies' Natalie; Gene Eugene memorial; Epiphone ad]

HEAVEN'S METAL

HEAVENS METAL

Heaven's Metal

metal signing, Holy Soldier. One "secret" of HM Magazine has been my frugal-ness (i.e. "cheap-ness"). I've never sought investment capital for the magazine and thus "only grew as I could afford to grow." While this certainly helped the publication in its formative years, this mentality might've held it back in later years.

September 1991: First issue (#31, X-Sinner/Tourniquet cover) printed on a "web" press (a giant printing press that prints super fast from giant spools of paper), which meant that our circulation broke the 10,000 barrier.

September 1993: Heaven's Metal hosts party/concert at Foundations Forum. One of the biggest highlights for me personally, because Mortal, Deliverance, and Precious Death threw down terrific sets that showed the hard music community that Christian music was 100% credible. It was awesome seeing the German news crew hustling to get an interview with Mortal after being blown away.

March 1995: I upgrade my technology by purchasing a flatbed scanner, Pentium computer, and a Syquest disc/tape drive, allowing me to design pages with layers of text over photos, etc. (prior to that I had to cut out a square of "ruby lithe" that created a "window" for photos to show through the film we supplied to the printer). It opened up a whole new world of graphic design.

July 1995: We celebrate our 10th anniversary with a gatefold cover that shows thumbnails of the first 53 covers. We spend the next several issues fending off hate mail from metalheads who felt betrayed by our name change to HM.

March 1997: Starflyer 59 on the cover; which, next to having the Crucified (#32) or Focused (#51) on the cover, was a big stylistic deal for us.

July 1997: First ska band to appear on the cover (an "inset" photo of the Supertones). Agghh! It really happened (and again (#70) with The Insyderz, and (#77) with a cartoon ska band, no less – Bunch of Believers).

September 1997: Issue #67 had the only cover I truly regret – Third Day (who promised me that their second, Sam Taylor-produced album would rock hard); while the wonderful Galactic Cowboys only got an inset.

November 1997: While off in Europe at the Metal Meltdown Conference, Assistant Editor Brian McGovern tackles deadline all by himself, as we present our first specialty issue in a while. I think it was the first time we really felt like we'd researched a scene in depth (#69's "Goth" issue).

September 1998: We risked putting an unknown "rookie" band on the cover (#73, Embodyment), but worth it...

November 1998: First emo band on the cover (#74, Dear Ephesus was the "inset").

September 1999: P.O.D. appears on our cover for the first time (#79).

January 2000: Move HM offices (and staff of 5) out of home into office space (those of you with families will understand why that's a big deal).

May 2000: Against my entire staff's objections, I add a hand appearing out of a dumpster, pouring a can of "Gospel Cola" onto the heads of Rod Laver.

July 2000: We celebrate our 15th anniversary with a commemorative issue (#84, Extol), featuring lots of historical highlights and memories from artists.

September 2001: In anticipation of the *Satellite* album, we print 4 different collectable covers (one for each member) of P.O.D.

March 2002: Alice Cooper cover story tells his story of coming to Christ. We are honored (an online version of the interview is still on our site).

January 2003: HM gets a much needed re-design, thanks to Art Director/Managing Editor David Allen.

Journalism

As soon as I knew I wanted to start a magazine (I had one year left in college), I took 12 hours of journalism courses and got a Minor in Journalism. I had a lot of fun and made great friends with artists by doing long interviews. (By the way, I choose to ignore Lester Bangs' advice that journalists and rock artists are enemies. There's a price to pay with that choice, which I'll get to later.*) Doing most of the writing for Heaven's Metal in the early days somewhat honed and refined my skills in that department. However, it wasn't until the Rage of Angels (issue #21) story that I had to wrestle with the principles of what it meant to be both a Christian and a journalist. The story from Danny Mariano about the practical destruction of the band right at its national debut release involved some behavior and actions by the Christian industry businessmen that didn't quite put them in the most positive light. Everyone involved was a friend, but one of them pleaded with me to "erase" the details. I decided then that some things were more important than a good or "juicy" story – and that was people (I still ran the details, but it was that fiery experience that forced me to develop my own "Christian journalistic" guidelines).

These same principles were tested again with the controversial story on Roger Martinez (issue #66) rejecting the faith he once preached so eloquently; and with the shocking revelation of Doug Pinnick's sexual preference (issue #77). That was a major ordeal. By treating the subject (a friend) with dignity and biblical grace, we were able to keep it from being tabloid-like or sensational.

Lessons

*The publicist for Switchfoot flies out to Austin to meet us and treat our staff to barbeque at Stubb's with the members of Switchfoot. On the way to the restaurant, I get a call on my cell phone from my best friend, Steve Rowe. He explains to me how, in a specialty genre like Christian hard music, a review in HM can be a very important element to a band's success or failure. He regarded our interview of his latest album at the time as reckless and unfounded. I always back my writers up, and never tell them how to think or review an album, but it was very difficult to explain this to a dear friend like Steve. I get to the restaurant and eagerly hand copies of the latest issue to the band members. Vocalist Jon Foreman tells me he was on his cell phone earlier, talking to his wife. She said, "You're taking *them* out to eat, after what *they said* about you?" Then he read the review our reviewer wrote about *The Beautiful Letdown* (where he stated that it was perfectly named, and he wasn't refering to the words "the" or "beautiful"). Jon looked at my ranking of 2.5 out of 5 and asked me, "What didn't *you* like about the album?" During a break in the show, Jon asked the audience if they read HM Magazine. Seems the encounter rattled him as well as us... This was a double-whammy of discomfort, but such are the hazards of a job like this. Looking back on that one, one of the flaws I see in our rating system is how I dealt with the definitions and balanced that out with the strength of a great song or two. (For example, a "3" means it's a "solid" record; and "2" says it's "suspect," meaning it's got some flaws. Because I don't think all the songs on that album are great (a couple are syruppy), I judged it as suspect. But if there is an excellent song on an album (like "Meant to Live"), that somehow should elevate the status of the entire disc.

Controversy

We usually get letters and emails (and sometimes even phone calls) when something appears in the magazine that doesn't quite "go over" well. There was the Epiphone Guitars ad in '95, with the hot looking girl glancing back as she leaves the show with a musician. There's the recent brew-haha over the artwork and symbols used by a punk band called Knights of the New Crusade. Back in the day we used to censor profanity by only deleting the last half of a cussword, leaving little to the imagination. We've since started using (bleep), which not only covers up the word in question, but puts in audible sound in the readers' head. We try to treat these mishaps like any problem; and that's with a long-term perspective. We're glad for readers to stick by us, even when they see something they don't like, because hopefully they're going to see way more that they do like in the long run.

cont'd on page 82

History of Ch

WHAT A LONG STRANGE TRIP IT'S BEEN…

REFLECTIONS ON A CAREER IN CHRISTIAN MUSIC JOURNALISM,
THE ADDLED MEMORIES OF A DISGRUNTLED ROCK CRITIC WITH A DOCTORATE IN THEOLOGY,
OR HOW A HOBBY WENT HORRIBLY WRONG

BY BRIAN QUINCY NEWCOMB

It all started innocently enough. Feeling the call to ministry, I was a Bible major at Houghton College from '73 to '77, an era of innocence, naivete and youthful optimism. Okay, there was the occasional chemical additive, and way more testosterone than anyone had warned me about, but there was also this compelling message of God's profound and unrelenting love, and then this music that more often than not got me through the night in one piece.

It was the age of sex and drugs and rock & roll in the real world, but being safely ensconced in the alternative universe of a Christian Liberal Arts institution of higher learning, well, not so much. Growing up in a near fundamentalist home, I was perhaps later than some in discovering rock music, but when I did it was love at first loud, feedback enhanced sound. Eager to turn this interest to an advantage, my folks wisely took me to every Christian rock event in the western New York State region.

In '72 or '73, I caught Randy Matthews at a solo concert in Wellsville, and I'm quite sure that changed my life. If the idea that God's love in Jesus Christ was a truly incarnate reality had been a part of my early church upbringing, it wasn't until I saw a long-haired singer-songwriter crack-wise on stage and sing about how the "bad has made it better," that I truly believed the promise of John's Gospel. Only then, seeing a person I could relate to and emulate, did I understand that God loved me as I was. Only then did I see that I could be my own person and follow in the path and teachings of Jesus without taking on the culture, politics or wardrobe of my parents or the clones at the college, for that matter.

However, it was also obvious that most Christian music was not as cool as Matthews'. In those early years I also saw groundbreaking artists like Larry Norman, Randy Stonehill, and Andrae Crouch. When I saw Matthews with a band at *Jesus '74* getting booed off the stage and shut down by fundamentalists who ran the festival, I knew Christians could rock if they set their hearts and minds to it, but that the folk who held the power were judgmental and closed-minded. There were more of them than there were of us, obviously, and most Christian music foisted at us by the conservative mainstream sucked, but we had minds of our own, and it turned out some of us could write.

I bought nearly every Christian album that looked like a rock record in those days. LoveSong was a Christian Crosby, Stills & Nash, Daniel Amos (at first) sounded like a country Beach Boys; often it felt like I was listening to the cheap generic alternative rather than the real thing… but let's be clear, I never gave up on secular rock & roll. Never once. I remember that Bob Larson book, *Rock & Roll: The Devil's Diversion*, being given to me by a well meaning old guy. What a crock of BS. This book didn't understand the music, and to my way of thinking entirely missed the point of the Gospel's incarnate hope – that God enters and even blesses human life in culturated community, as Jesus deems to become one of us. But, I'd always turned to music by The Beatles & Stones, and Bob Dylan, for perspective and meaning and creative expression. I listened to all the popular rock & roll on the radio, and sought out folk like Todd Rundgren, Yes, the Allman Brothers, Kansas and Rush, Elvis Costello, Talking Heads, the Sex Pistols and New York Dolls. For a kid in a fundamentalist home, I stretched the boundaries, I thought critically about music, I listened and learned and loved every loud, rockin' possibility. And, I loved to experience new music, hear new things, new ideas, I had no fear of the culture or the world at large, because I believed the Psalmist who affirmed that "the earth is the Lord's and the fullness there of."

It wasn't until seminary and I read H. Richard Niebuhr's groundbreaking book, *Christ & Culture*, that I understood why so many of those in my upbringing were so terrified of pop culture. It was then that I learned that I was not, and probably never had been, a fundamentalist. My mental and emotional picture of God was never God distant, disinterested and cold to human culture and community, but rather, like Luther's consubstantiation doctrine of the sacrament, that God was available to those with eyes to see and ears to hear, in and through, above and below, Spirited presence to be experienced in church during worship, but also at a Genesis concert and a dance listening to Deep Purple's "Smoke on the Water."

Some key events in the process: I bought a Don Francisco album thinking it was going to be a Jackson Browne-like mellow rock experience, but the thing just sucked—lousy songs, bad voice, stupid arrangements. In short, some Christian record company had lied to me by marketing a bad singer-songwriter with *Late for the Sky* clouds on the album cover. I felt ripped off.

Then, a guy in Minneapolis who was in seminary with me, asked what I thought about Christian music, and was shocked by an articulate expression of the yin-yang, love-hate relationship that I've had with Christian music since the beginning. I love and am moved by it when it works: see any album by Daniel Amos and The Choir, and half the albums by Mike Knott. And, I'm repelled when it's imitative (see any album by Petra), exploits the trust and good will of Christians (see most praise & worship albums of the last ten years), or is just plain lame (remember that vocal boy band that was a Christian version of N'Sync). I hate any band where the best thing you can say about them is that they sound just like "so & so," but they're Christians. Usually that's a lie—they don't sound anywhere near as good as the band they're imitating—and often the band they're imitating sucked anyway, they just happened to be successful. What's Christian about stealing another artist's successful musical style, and merely inserting some bad poetry about God or Jesus into some essentially boring love songs?

So then there's the time I sat down to interview DeGarmo & Key, right after they'd read my negative review of their *This Ain't Hollywood* album. I'd said, "and this ain't rock & roll either." And, they pouted through the interview like a couple of school children who'd been kept in at recess. Over the years, I've always felt that a sign of maturity was to write what I truly believed about a record—and finally, the bottom line was usually, is this elpee's worth of tunes what it claims to be, is it creative, is it artful, is it Christian in the sense that it is good and it's news, and is it worth the money they're charging for it?

ristian Rock

If I thought a Christian artist was selling out, was ripping off somebody else's art, was a soulless artless hack, I felt I had to say so. I'd wasted a good $8 or $9 of my own money on that Don Francisco album only to end up with a piece of crap plastic that wasn't a very good frisbee. It certainly was more fun sending it flying off my porch than it was listening to it, but my goal as a critic was to save music fans like me from wasting their hard earned cash. If somebody read a review I wrote, I vowed they'd know what the music sounded like, whether I thought it was an honest, artful production and if I thought it was worth the effort to purchase and take it to heart. But I also didn't go into hiding. I wrote what I honestly thought, told music fans what I truly believed about an album or piece of music's integral worth, but then I'd show up and talk to the artist afterward. I didn't go into hiding, I never felt ashamed, and if I ever got something wrong in print, I felt like I ought to own that in print as well. I did my best to do my best, and I let the chips fall where they fell.

I never felt it was a good idea to put a positive spin on a Christian artist because they had good intentions. When I hire a plumber, I don't care about his intentions, I want the pipes not to leak. DeGarmo & Key's *This Ain't Hollywood* album leaked all over my stereo, and my review returned the favor. And the albums after that one were worse, in my humble opinion.

Once I took a really good friend to a Petra concert at the Fox Theatre here in St. Louis on a Sunday afternoon. Can't remember why it was a day-time show, but it sold poorly while the band clearly expected to pack the house. My dear pal, Ken had been in bar cover bands around town for over a decade, he'd been a lead singer and songwriter whose life and livelihood was being a student of popular music. The funniest thing happened, Petra would start a song—Bob Hartman playing the crunchy power chords, or whatever—and my friend would start singing the song that they had "borrowed" the riff from, whether it was something from KISS, AC/DC, Journey or wherever. It was a hoot.

Once I interviewed John Schlitt and Bob Hartman at Six Flags about a new album they were working on at the time. John was being friendly as is his good-hearted nature, Hartman was pouting, hiding behind sunglasses. Schlitt told me that every now and then one of the members would bring up my name in the studio, saying something like "I wonder if Quincy would like this" or that. I was truly shocked, and in the end it felt like quite a compliment, something I had never expected. I remember that when I wrote about that interview, I called the story "Walking the Dinosaur." Later, Petra would actually borrow that 'dino' metaphor and put a positive spin on it, but evidently it didn't fly well coming from me. When I followed up on a story a few years after that event, I remember being stood up by Bob Hartman for a phone interview that I had been promised. When my editor followed up with his publicist, he was told that it was payback. If Bob was trying to teach me a lesson, I'm afraid I missed it.

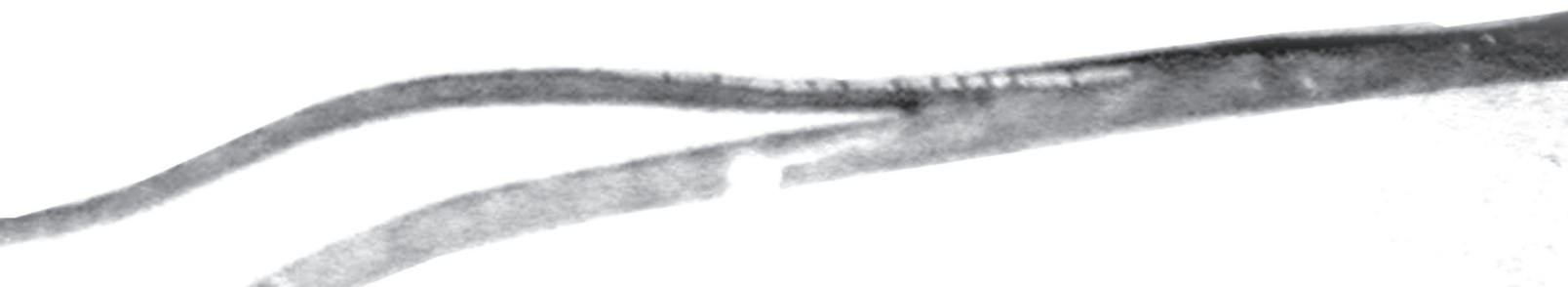
Over the years, I've watched a lot of bad Christian metal bands vie for my attention, even though I outgrew my hardcore metal days not long after I discovered alternative music and punk. Stryper of course was the worst, not because they weren't good intentioned, but because they had no sense of humor. Who could climb on stage every night wearing a spandex bee's suit, with a foo-fou hair and make-up and only so-so songs, and then complain that folk didn't take you seriously? That's funny stuff, and you can't make this stuff up. And now, I'm hearing that a reunion is in the offing… you've got to wonder who out there is clamoring for a return from Stryper? I'm no fan of the pre-millennial misconceptions of those *Left Behind* fiascos, but isn't the reunion of the four headed mousse-headed monster with the yellow and black tights a sign of an immanent apocalypse? It's sure to be a brilliant return, I'm sure sad I'll have to miss it.

But for all my trouble with the over-commercialized, over-zealous, oversold and under thought efforts of some of Christian music's biggest sellers, I'm most proud of those times when I shined a light on a great record that was being ignored by most of the mainstream Christian press: *Chase the Kangaroo* by The Choir. *Alarma!*, *Doppelganger*, and *Darn Floor Big Bite* by DA. *Ten Songs* and *Homeboys* by Adam Again. *Shaded Pain* by LSU.

Over the years, music has not only been an integral part of my world and life, but a source of healing and hope in the midst of craziness. *Humans* by Bruce Cockburn, I've said before, saved my life, and everytime I've seen U2 I've come away grateful for artists willing to "kick at the darkness 'til it bleeds daylight." In essence, that's all I've tried to do, as well. To lift up that which was worthy, yet was being ignored, and to point out that the emperor with the 100,000 record sales and the "give Jesus all the glory" press releases was sometimes a naked, talentless jerk. It was my cynical little gift to the body of Christ, my spiritual task if you will.

And so far, it's been a bumpy, often delightful ride. Sometimes the beauty and truth in a piece of music has sent chills down my spine, and streams of tears down my face, but rarely was it one of those manipulative, conspiratorial religious efforts intended to push all the appropriate buttons. It was 77's rockin' blues-fest in a sweaty, crowded church basement. Or, Bill Malonee singing that "Earth Has No Sorrow (That Heaven Can't Heal)" in a sleazy bar. Or Indigo Girls encoring with the hymn "This Is My Song," in delicate a cappella harmonies. Or the band at my church covering Tom Petty's "The Waiting is the Hardest Part," because honestly, it often is.

Writing about music has opened many doors for me. I've had a chance to contribute to HM and CCM, to Billboard, The Riverfront Times and The St. Louis Post-Dispatch. Maybe it will all end tomorrow, or maybe I'll start a blog… but whatever happens, I'm grateful for ears to hear, for rockers that continue to inspire and encourage me to live fully and honestly, for the word of hope in the incarnation teaching of the Gospel of Jesus Christ, which affirms that life is good. In life's arts—in theatre, in film and literature, and especially in song—we can express the ups and downs that point to our Maker and friend, and reveal the promise that we're all God's children. ✖



History of Christ

INSPIRATION IN POWER AND BRUTALITY
PART 1 BY BRUCE FITZHUGH

MY FIRST INTRODUCTION TO REAL MUSIC BEYOND THINGS LIKE RICK SPRINGFIELD AND OTHER POP FLUFF THAT WE TEND TO GET EXPOSED TO AT A YOUNG AGE WAS WHEN I WAS ABOUT 8. I MEAN, NOBODY EVER SAYS THAT RICK SPRINGFIELD CHANGED HIS/HER LIFE OR OUTLOOK ON MUSIC. BUT THEY DO SAY THAT ABOUT LED ZEPPELIN AND BLACK SABBATH. WELL, MINE WAS VAN HALEN. VAN HALEN'S FIRST RECORD TO BE EXACT. IT BLEW MY MIND THAT MUSIC COULD HAVE THAT MUCH POWER AND HIT YOU SO HARD. MY OLDER BROTHER HAD ALL THESE GREAT 8 TRACKS AND FROM THAT POINT ON I BEGAN TO DEVOUR THEM. BLACK SABBATH'S HEAVEN AND HELL, IRON MAIDEN'S PIECE OF MIND, JUDAS PRIEST'S SCREAMING FOR VENGEANCE AND MANY MORE. HEAVY MUSIC BECAME MY INSPIRATION AND PASSION FOR MANY YEARS.

When I was 12, my very first intro to Christian rock was when my older half-sister, who I didn't live with and who had become a Christian, was thumbing through my albums. (Yep kids, back in my day we had vinyl and cassettes). So she sees my Motley Crue *Shout at the Devil* album (you know the black one with the black pentagram on it) and she decides to send me a Petra album. It was the one with the space ship guitar or something on the cover. Hmmm, let's see here Petra? Bunch of old dudes singing 70's era light rock or… Motley Crue, singing "She's got the looks that Kill!" I was 12. I kept rockin' the Crue. I never listened to another Petra record even to this day. Now I've got nothing against Petra, they just didn't do it for me.

I was not raised in church, and so my upbringing was very secular. When I was 16 I was invited to church with one of my best friends Darren Johnson (DJ). Becoming a Christian changed a lot for me and gave me a different outlook on people and the world. DJ came from the same place as me, as far as secular upbringing and a love for metal.

I can't really comment on my introduction to Christian Metal and hard music without discussing DJ, the original vocalist for Living Sacrifice. I also felt like he should write part of this article so his thoughts on the subject are included.

When I met DJ in seventh grade the thing I remember was that he was wearing an

ian Metal

Ozzy shirt where Ozzy was all crazy and scary looking like the *Diary of a Madman* cover. How could he get away with that? Didn't his parents flip out or didn't the teachers send him home? No. He just wore it and thought nothing of it. That was stinkin' cool. And every day that I saw him after that, he had a metal t-shirt on. EVERY DAY. Who has that many metal band shirts? Those bands didn't even come to Little Rock. Where did he even get them?

After DJ became a Christian, he went full force into the Christian metal scene. Except, there was one problem. In 1986, there weren't any bands. Well, there was one – Stryper. And they were cool enough for then. They opened a lot of doors. They kicked some serious Glam Metal butt. In '86 though, we starting to get into much heavier bands. Metallica's *Master of Puppets* came out that year (another record that changed my idea of what music can be and do). Apparently, though, there was a Christian underground with some bands self producing and putting out records. Shortly there after there were record labels putting music into….into Christian Bookstores??? Well ok, if that is the only place I can find them, then so be it.

DJ ordered every band's demo that was mentioned in this fanzine he got called *Heaven's Metal*. He got it all, and man, did most of it suck. But he got it anyway just to support the scene. And then, every now and then, he would get something that was good, even demos that were good, like the Crucified's *Take Up Your Cross* and their second demo *Nailed*. I didn't even like punk music. I didn't listen to Minor Threat or any of that, but the Crucified was great. And as they moved into a more thrash direction with their first real record, you'd better believe I was a fan. Their first self-titled record got played almost every day of our sophomore year on the way to school.

Another band that stood out for us in the late 80's was Believer. They had put out *Extraction From Mortality* on REX music, future label home of Living Sacrifice. What a great record. Finally a real thrash record that was as fast and technical as anything else out there. We (D.J., myself and another guy that I befriended in middle school named Lance Garvin) were so thankful.

There was also a compilation that came out sometime in '87, I think, called *California Metal*. The one band that stood out on it was Deliverance. Their brand of thrash metal appealed to us immensely. Fast, technical and in the vein of Anthrax's *Among the Living*, at the time. Anyone who could play at that level had our respect and admiration.

Other bands that were at the top of their game at the time and satisfied our need to relate on a spiritual level and glorify God were Saint, Bloodgood, and Barren Cross. These bands were creative within a musical form that was dominated by hugely successful secular bands like Iron Maiden and Judas Priest. For any of these guys to be able to sing at the level of Bruce Dickinson and Rob Halford was amazing and a blessing. Les Carlsen of Bloodgood and Mike Lee of Barren Cross were just as amazing and they were true to their game. Their early records inspired me musically and spiritually. Unfortunately, most of these bands on subsequent records became less heavy metal and more hard rock. DJ, Lance and myself however wanted heavier music that had the power and brutal truth that we felt music could have, to convey the power of the Gospel of Jesus. And so, we started our own band.

These bands filled a need in our lives. We were kind of strange back then. Metal kids who were Christians and didn't do drugs or drink. We didn't fit in anywhere. Our peers where partying metalheads and our Christian fellowship didn't know what to think about our love of metal or the way we chose to look. The bands knew though. We could relate to them and their love of God and music. They validated our same interests and convictions. It was nice to know we were not completely alone.

Thank you to the following bands that made a difference in this metal kid's life: Believer, The Crucified, Barren Cross, Bloodgood, Deliverance, Saint, King's X, and, of course, Stryper.

PART 2. BY DARREN JOHNSON

The first copy of *HM* that arrived in the mailbox was nothing more than a 5" by 6" "D.I.Y." zine. It had black and white zerox copied pictures. It was only the third or fourth issue out at the time. The basic look of the black and yellow card paper cover did not give justice to what the magazine would come to mean in the years that followed. After a cover-to-cover read through, came the revelation that Stryper was only one of many bands of faith that were up-and-coming. Inside, it had interviews with such groups as Bloodgood from Seattle, and BarrenCross from Los Angeles. Also included were album/demo reviews such as The Lead's *Automoloch* 12-inch and Saint's *Warriors of the Son* EP. Since all of this was new and very, very underground; all demo's had to be sent away for and albums had to be ordered from the Gospel shop down the street. *HM* opened the door to a new world of bands.

From Little Rock, every band with an address printed in *HM* received an order for their demo. Since there were no web pages or downloads at the time, you just had to rely on the postal service. Deliveries appeared anywhere from three weeks to six months. Deliverance had the record with one year and three months. Just think, how long

cont'd on page 82

Metal vs. Emo

IN THIS WORLD OF VARYING MUSICAL TASTES, THERE HAS ALWAYS BEEN DEBATE OVER WHICH GENRE IS BETTER THAN THE REST. RECENTLY, DAVE STAGG AND DAN JESSE SAT DOWN, AND VIA THE INTERNET, ARGUED OUT A DECISION WHICH HAS TAKEN PLACE MANY TIMES IN LOCAL CLUBS, AND BETWEEN FRIENDS. THAT IS, WHICH IS BETTER, METAL OR EMO? DAN, ARGUING THE MERITS OF METAL, AND DAVE, ARGUING THE MERITS OF EMO. THE FIRST TWO STATEMENTS ARE THEIR OPENING STATEMENTS, THE MIDDLE FINE-TUNING THEIR POINTS, AND IN THE LAST TWO, THEY PLEA THEIR CASE TO YOU, THE READER, TO DECIDE, WHICH IS BETTER, METAL OR EMO?

EMO / SCREAMO-ish:

CHRISTIAN:

Emery — *The Weak's End*
Project 86 — *Drawing Black Lines*
Blindside — *A Thought Crushed My Mind*
Norma Jean — *Bless the Martyr and Kiss the Child*
Cool Hand Luke — *I Fought Myself and Tore Myself...*
Copeland — *Beneath Medicine Tree*
Dashboard Confessional — *The Places You Have Come to Fear...*
238 — *Regulate the Chemicals*
Underoath — *They're Only Chasing Safety*
mewithoutYou — *A-> B Life*

SECULAR:

Refused — *The Shape of Punk to Come*
Taking Back Sunday — *Tell All Your Friends*
Jimmy Eat World — *Clarity*
Weezer — *Weezer (Blue Album)*
Coheed and Cambria — *In Keeping Secrets of Silent Earth: 3*
At the Drive In — *Relationship of Command*
Thursday — *Full Collapse*
Brand New — *Your Favorite Weapon*
The Used — *The Used*
Death Cab for Cutie — *Transatlanticism*

METALLIC:

CHRISTIAN:

Vengeance Rising — *Human Sacrifice*
Deliverance — *Weapons of Our Warfare*
Tourniquet — *Stop the Bleeding*
Mortification — *Scrolls of the Megilloth*
Believer — *Dimensions*
Antestor — *Return of the Black Death*
Stryper — *To Hell with the Devil*
Crimson Moonlight — *eil of Remembrance*
Horde — *Hellig Usvart*
Paramaecium — *Exhumed of the Earth*

SECULAR:

Black Sabbath — *Paranoid*
Possessed — *Seven Churches*
Venom — *Welcome to Hell*
Iron Maiden — *Number of the Beast*
Emperor — *In the Nightside Eclipse*
Motorhead — *Ace of Spades*
Slayer — *Reign in Blood*
Carcass — *Symphonies of Sickness*
At the Gates — *Slaughter of the Soul*
Helloween — *Keeper Of The Seven Keys Part II*

Dan: Music is art, and as an art, it has tradition. The tradition has an ebb and flow to it, and allows changes and modifications to be made, which then produces new forms of art. All music comes from tribal roots, whether it be African jungle beats, as Mortification says, or the chantings of the Vikings as they cross the ocean. In this progression, we go from the tribal beats to classical music, to a more popular form of music, which today, is Rock. Now, rock has gone through progressions, starting off with Blues, then traditional rock, then Heavy Metal, and now has ended up in the post-hardcore scene. It will be my argument that due to this progression, metal is intrinsically better than post-hardcore (emo, screamo, et al). Also, I will argue that post-hardcore is a return to the more simplistic form of rock music, hence it takes less talent to play than metal, which in turn makes metal superior.

Dave: I agree with most of these statements; however, I will argue that simply because a genre is solely a previous evolutionary form of a music (here, "heavy metal") does not make it superior. Also, as a definition of the "emo/screamo" genre, I have included music that many would call "scene"; whether that be more soft and mellow (i.e. Death Cab for Cutie) or as heavy as metal-core (a la Norma Jean). This is excluding any music that would be specifically denoted as "metal." I believe that emo not only holds the lyrical brilliance of poets, but also complex arrangements that can move beyond double-bass pedal and fast guitar picking, thereby allowing for not only lyrics to say specifically what the artist desires, but also to create a mood, expressing their feelings in more complex ways than just words. Metal: please present your case.

Dan: I will grant you that the focus of "emo" is lyrical content, and is meant to convey subjects in the words of poets. Yet, I will not concede that heavy metal is not focused on creating a mood, nor do they write their lyrics in a way that does not convey what they are feeling, or how they want the listener to feel. For example, Black Sabbath, on their album *Paranoid*, takes a political stand in the song "War Pigs." This urges their fans to go back to the anti-establishment roots of "rock music." Albums like *Reign in Blood* speaks to the anger and hate that is felt by most social outcasts. These lyrics are speaking to life situations, of not only the artist, but of the listener. Coupled with that, the "double-bass pedal and fast guitar picking" allows the music to speak volumes. It would not fit if Ozzy sung about "Generals gathering in their masses, just like witches at black masses" in a clear voice, with only an acoustic guitar to accompany it. My case would then be, that the themes presented in rock music in general fit better with music that is aggressive, and is as anti-norm as the words. Dave: I agree with this except that by this logic, no metal band could sing about anything other than "anti-norm" or "anti-estabishment". There would be no "joyous" music to proclaim. With emo, however, one could range from lyrics of depression and self-searching (such as Dashboard Confessional's forever impacting "Places...") to teen angst (Brand New's "Your Favorite Weapon" with lyrics such as, "We could stay 18 forever/so we can stay like this forever/and we'll never miss a party/because we keep them going constantly") and even as far as anti-establishment/call to arms as well (such as Project 86's "Drawing Black Lines" and one of the most important albums on the list, Refused's "The Shape of Punk to Come"). Granted, metal music has it's place, but has painted themselves into a corner. I also believe that emo has a wider range of listeners, thereby allowing the people to speak democratically, electing emo/screamo as the better genre. What this means: It speaks to larger groups of people. More people can relate to it. This is the essence of music: connecting with the listener on multiple levels.

Dan: First of all, I want to return to your previous statement where you said "but also complex arrangements that can move beyond double-bass pedal and fast guitar picking" I have to mention the classical elements of Believer's Dimensions, which opened the doors for much of the complex arrangements in music. Also, I must mention the progressive elements of Emperor's In the Nightside Eclipse. As to the diversity of lyrics, you have a band like Venom that was formed to be the most extreme\satanic\blasphemous band lyrically in existence. With that, they forged a path that a multitude of bands have followed, including a band such as Slayer. Then, you have a band such as Iron Maiden, which has focused on taking a fun look at history, and opened up a genre that speaks of fantasy

and science-fiction topics, which reaches out to other metal bands like Nile and Rhapsody, at opposite ends of the musical spectrum. On top of that, you have Carcass entering into the mix, and writing about gore, but while adding a mix of intelligence with titles such as "Embryonic Necropsy and Devourment" and "Cadaveric Incubator of Endoparasites." Thus, I would argue that metal has left room for various lyric themes, whether it be the philosophical questioning of progressive metal, the anti-establishment of the thrash and death bands, the religious questioning of black and death metal. All of these are pulled together in unity of exploring life. Thus, the argument is false that metal is "painted into a corner" and that post-hardcore is more diverse lyrically. My question to you is, can the albums listed by you stand the test of time? The oldest album listed by you, if I am correct, is Weezer's blue album, which came out a little over 10 years ago, and is pre-emo. Can and will emo, and the aforementioned bands stand the test of time or will they fade away as a passing trend?

Dave: I will grant you a wider range of musical styles in a certain generation of metal music, but as for what it has become, it has resorted to a simplistic, repetition of its forefathers. I also never said that metal music wasn't intelligent in its lyrics; only that it is all in the same vein. It has limited outreach as such and cannot be vastly popular. In response to your question, it all depends on your outlook of what "emo" stands for. The Beatles may have begun as a pop band, but post-break-up, you had John Lennon writing "Imagine" and George Harrison putting out concept-albums about life and the after-life–all themes, not just lyrically, but musically as well–present in today's "emo" music. Led Zepplin, though rock'n'roll, also has emo elements. These are the albums that stood the test of time because their genre was conceived, a generation fell in love with them, and passed them on. Emo, as such, is a newborn. It is physically impossible for any of the albums on my lists to be older than 10 years before moving back into the decade of Wham! and Cutting Crew and New Order. There is no doubt that the albums on my list will be around 30 years from now. The people that embraced them as teenagers and in their mid-20s will pass them on to their children and they will become a cornerstone in lives. Where, then, does that leave metal? As a genre that was once embraced by misguided youth and adults who never grew out of it? The themes of brutality, disgust, gross-out, extreme can only be embraced for so long before it takes it's toll on the listenter. Give them a record that moves lyrically poetic and rhythmically endless and it will never be shelved.

Dan: If I may state the stereotypical view of emo, it is not the view that is posited by you. It is skinny kids, whining about lost love. I think of a Dashboard Confessional song as the stereotype, in which the lyrics go, "I wish i was anywhere, making out, just making out. Your hair is everywhere…" This does not show poetry, nor diversity, nor everlasting qualities. Metal is left in a better place, as war and death, hate and satan, politics and insanity, will always be around. Bands continuing in the themes of thrash have their place solidified as always being relevant. In this day and age, angst towards politicians and war is very popular. Also, in this world of depravity, and the awareness of depravity, escapism has become more popular and prevalent. Due to a band like Iron Maiden or Helloween, a listener can forget about the problems of the world around them, and travel back to a simpler world through Rhapsody, Thy Majestie and the such. Or, they can travel to the future through bands like Nocturnus, which speaks of space travel and the like. We can argue about themes forever, as both genres of music share some themes, due to the fact that all of music tries to address the same issues, to a point. The question needs to turn to maturity, in lyrics and the music. Does the world crave the simplicity of emo, or the complexity of metal? I want to disqualify some bands on both sides from the discussion, as they are not representative of the genres. I am talking about teenage garage bands and the ilk, that are prevalent in all forms of music.

Dave: I grant metal music it's place in the world; the themes presented by you are very pertinent and will always be around. However, why would a listener, as you say, want to "forget about the problems of the world around them" by listening to a genre that embraces the hurt, extremism and the worst parts of said world? All that aside, calling emo music "simple" would be simply naive and a gross understatement of musical knowledge. I can admit to the complexity of metal–on musical and lyrical levels–but it's depth, reach and point cannot embrace the population of our country. Emo music has and will continue to reach listeners of music from young to old for ages to come. The genre, almost explicitly defined by the sound of the music, not by the lyrics, is more accesible and widely accepted than any other, save "pop" music. Even still, the line between emo and pop has blurred so much it's outreach is continuing to grow. This is what the listeners want: Music they can connect to. And isn't that what music is supposed to do in the first place? I believe the people have spoken.

Dan: Music is meant as entertainment, thus people will listen to what entertains them. But, inside of this, it is meant to convey the feelings of the artist and connect to the listener. I agree with this. I did call emo simple, as in the fact that it is stereotypically. Also, it lacks complexity compared to the higher musical standards, which is classical. Metal is written and arranged in a way that integrates multiple forms of music, various styles of riffing, various types of drumming, yet it keeps it's identity as metal. When emo branches off into heaviness, it is then metalcore, which is a different genre. When it goes soft, it falls into a singer-songwriter\folk category. When it tries to go rock, it straddles the line of pop music. Post-hardcore is a vague name because you cannot define it. You can define metal. Also, if you want to speak of influence, you say that emo influences pop, and thus has a wider audience, but emo would not be around if it was not for metal. If something would not exist due to the non-existance of another, then it is the first that has more importance, and has greater influence. Metal is therefore better than post-hardcore. I rest my case.

✖

History
Bands on Bands

ENTERING OUR 20TH YEAR OF PUBLISHING, THE IMPORTANCE OF HISTORY AND ITS IMPACT ON THE PRESENT BECAME EVER PROMINENT, SO WE CHOSE 7 BANDS THAT CONTRIBUTED HEAVILY TO THE STATE OF CHRISTIAN HARD MUSIC AS WE NOW KNOW IT... AND NOW WE THOUGHT WE'D GET A FEW OF 'EM TO TALK ABOUT EACH OTHER.

Larry Norman

"The only way I found out about Larry was word of mouth. To me that's a powerful endorsement."
–Mike Herrera

"Arguably the 'father' of CCM, alongside Andre Crouch. Brilliant lyrics!"
–Glenn Kaiser

"The godfather of Christian music. The first radical Christan musician that inspired us all to make Jesus rock..."
–Doug Pinnick

"Larry Norman and Randy Stonehill are the first two concerts that I ever went to. I bought everything I could get of Larry Norman's after that first show, because I thought he was the funniest guy in the world and I loved his little jams. The Crucified actually tried to cover 'Why Don't You Look Into Jesus.' We tried to cover it, but it just sounded too goofy. Cuz that was a ballsy song, dude. 'Gonorrhea on Valentine's Day…' (sings Larry style) *Only Visiting This Planet... So Long Ago the Garden…* 'Six Sixty Six,' 'I Wish We'd All Been Ready.' I mean, dude, Larry Norman was getting props from the regular general market back in the day. Big time..."
–Mark Salomon

Resurrection Band

"They are the classic Christian band. We played a show with them back in the 80's, and found out that they have true hearts of gold. They are very genuine."
–Michael Sweet

"They lived the life they sang about. They were selfless in their work and showed us the true meaning of being a humble musician... After Larry Norman there was Rez band... *Awaiting Your Reply* was an all time classic album... Some of the best written songs to date! I remastered that album in my studio, the heavy compression leveled out the mix, so now the vocals are not drowning out the music..."
–Doug Pinnick

"I actually saw them play in Tacoma, WA when I was in elementary school, I think. It's all a blur by now, of course."
–Mike Herrera

Stryper

"Genuine California Jesus-in-your-face metal. And great guitar sounds."
–Glenn Kaiser

"They were a great band. They were the first to get away with being blatantly Christian in a secular music industry. *To Hell With The Devil* is a classic. They should have been as big as Poison. Guess it wasn't God's plan..."
–Doug Pinnick

"Nice stage show, even better outfits."
–Mike Herrera

King's X

"They are a great band. King's X really gained respect in the mainstream because of their musicianship and songwriting skills. I have a lot of respect for them."
–Michael Sweet

"Love the guitars."
–Mike Herrera

"Best true rock band with Christian roots that ever hit the mainstream."
–Glenn Kaiser

"I love and hate this band! We jumped into the frying pan, and this is what you got.... but I want to believe that we inspired a few kids to rock... Others have better things to say about us than I do...."
–Doug Pinnick

The Crucified

"The first time I met Mark Salomon we (MxPx) were opening for them and shooting the video for 'Punk Rawk Show.' He looked really scary, but after getting to know him all these years he's really just a big teddy bear! Sorry Mark!"
–Mike Herrera

"I always thought that at one point these guys were the (hope this comes as a compliment... that's how I mean it!) the hardcore Rez of their day. Slammin.'"
–Glenn Kaiser

MxPx

"This band is awesome. They have proven themselves through their longevity and cutting edge music. They have high energy, great talent, and convey a wonderful message through their songs. They are overall a really great band."
–Michael Sweet

The way -power- pop/punk should sound.
–Glenn Kaiser

P.O.D.

"When we played with P.O.D. back in the day, the world was a strange and exciting place. It still is, only now I see them on TV a lot. Okay, a few other things have changed, too. They've come a long way and I think they're better than ever."
–Mike Herrera

"I remember the first time we played with P.O.D. back in 96. They were a hardcore band from San Diego that we always played with when we were in San Diego. A few years later, when I saw them on MTV by chance, I did a double take.... That's not the same band, is it? Then I saw all the guys we used to play with and I couldn't believe it."
–Tom Wisniewski

"I view them as the modern day Stryper. Their sound is heavy and edgy, and they are able to reach out to the mainstream because of it. They are on the frontlines sending out a great message to the world. They have a lot of courage, strength, and faith. I have nothing but respect for them."
–Michael Sweet

"Good heart. Sonny, very cool dreads; and a flamin' stage show!
I dig the chants... alot!"
–Glenn Kaiser

"We love 'em. We're in here (on the bus) rocking out to their music all the time. I can't tell you how many times we've listened to 'Boom'
before we go out on stage."
–Ty Tabor

"They picked up where King's X left off. A band that were secular but had Christans in the band... They did it the right way in my opinion. And they deserved their success because their music was all about the music...even though they were believers. An awesome band! I wore their CD's out. 'Boom' is a classic!!"
–Doug Pinnick

Honorable Mentions:

Switchfoot

"I have never been more blown away and impressed by any other Christian band. They are unlike anyone else that is out there today. They have a melodic, edgy, rock sound that I love. They are really cool."
–Michael Sweet

Darrell Mansfield Band

"I saw them around the same time I saw Rez Band and he rocked the harmonica like nobody's business. His band was 1 part heavy metal and 1 part blues rock. Really, they were a metal version of Aerosmith and they had a song called 'Bible Study.' How crazy is that?"
–Mike Herrera

Degarmo & Key

"The best, often sadly overlooked Southern-vibed rockin' band of the Jesus Movement. Eddie and Dana are disciples – the real deal, then and now."
–Glenn Kaiser

"They were the first band to play as loud as any secular band with full light rigs and professional recording...and, not preach between every song – at a time when playing loud rock was not kosher and vocals had to drown out the band, and there was more preaching then music. A time when, if you couldn't hear the vocals towering over the music and if the music was as loud as it should be, people would walk out and judge and dismiss you as not walking with God, or being too secular. They broke that wall down, but it took Stryper to take it to the masses 10 years later. D&K were directly responsible for doing what I thought all Christian bands were supposed to be doing. I always wanted to hear all those bands back then be more professional. Back in the 70's – when we were not allowed to listen to anything not Christan – I needed a band that just rocked. All the preaching between songs ruined the show for me... And they were the first to not have an altar call. And they got a lot of flack for it. They were a big inspiration for me."
–Doug Pinnick

Steve Taylor & The 77s

"I've gotta throw some honorable mention love on the 77s and Steve Taylor, too, man. Don't forget Steve Taylor. He was kind of like New Wave or whatever, but everybody listened to *I Want To Be A Clone* and all that stuff. The 77s were just a badass band, man. That was a great band. They wrote really, really good songs."
–Mark Salomon

Petra

"Some love 'em, some don't, but in their early years and a tad later, especially live, these guys kicked and truly shared the Word from stage. I have the highest respect for Bob, and later, for John."
–Glenn Kaiser

Believer

"Believer were one of the best metal bands ever, in my opinion."
–Doug Pinnick

The Daniel Band

"If Rush had gotten saved and slammed harder with edifying lyrics...
Canada's finest Christian band. Disciples, not mere music chumps."
–Glenn Kaiser

Joshua

"Joshua...thay came, rocked, and disappeared in a blink of an eye, literally."
–Doug Pinnick

SILENT WITNESS . SATURDAY'S 8-10PM . WAIF 88.3 FM . CINN., OH
GETTING DOWN TO THE CORE...
RAP-CORE
HARD-CORE
SKA-CORE
PUNK-CORE
POP-CORE?
STREET-CORE
GRIND-CORE
AND A WHOLE LOT MORE-CORE!
A PROGRESSIVE MIX OF YESTERDAY, TODAY & TOMORROW'S MUSIC
Jamie Carper PO Box 54194 Cincinnati OH 45254 email: mail@silentwitnessradio.com phone: 513-474-8906

Available July 16th
Remake My Soul VOL 1
Featuring tracks from
ELEISON, THE LAST REGARD, CHASING ETERNITY,
BLESSED IS HE, CASTING LOTS FOR JUDAH, A CLOSING SKYLINE,
ADIRA, HOLDING HANNAH, and more!!
ALL FOR ONLY $7.99
First 50 orders get a FREE Sticker & Pin!!
REDEMPTIVE records
www.redemptiverecords.com
layout by
BURN IT DOWN MEDIA

Kingdom

of fear

NEUROTIC BEHAVIOR, BAD THEOLOGY AND THE EVILS OF ROCK MUSIC . . .

BY DR. TONY SHORE
WITH MASSIVE CONTRIBUTIONS FROM DAVID G. DANGLIS

(Special thanks and cheese to Doug Powell and the YEESH and NACRR newsgroups for leads and comments.)

You might not be aware of this, but Christianity almost ceased to exist in America during the 1980s.

How? Through a diabolical attempt to kill off a generation of Christian youth using cheap scare tactics and massive amounts of guilt. Pure, uncut guilt. Not the watered-down stuff you get in most modern churches these days.

The weapons of this warfare: an army of preachers, youth leaders and greed-heads, each equipped with a box of Diamond matches and a can of starter fluid, railing about the evils of Rock Music.

Did they make a strong case? Didn't matter. All they had to do was create a vague sense of fear in young, honest Christian hearts, that Jesus might be mad at them. That they might be doomed to a life of failure and misery if they listened to rock. That they might end up leading reprobate lives of crime as sex-crazed dope fiends. While that did, in fact, turn out to be true for some (e.g. Doug VanPellet, editor of this very magazine), the condemnation they spewed drove many away from the truth.

Their methods were thorough. Escape was nearly impossible. All routes were blocked. They whipped their listeners into a frothing zombie frenzy through emotional tirades and pleadings, and if anyone dared to feel angry because, well, maybe they were being manipulated . . . even this was turned against them. "Do you feel angry because of what I'm telling you? That's the devil. Resist him! Come up here, fall on your knees, and repent, for you are ensnared by the evil god of Rock!!"

Where there's smoke, there's a record burning…

The late 70's and early 80's were a great time for me . . . this is when my passion for music – and my passion for Christ – took hold. I discovered bands like Yes, Rush and ELO, as well as Daniel Amos and Rez. Not to mention The Beatles, The Beach Boys, Larry Norman, Randy Stonehill, The 77's, etc. My musical tastes covered rock (yes Douglas, even "hard rock"), power pop, alternative and new wave. Confession time: I even listened to Queen and Frank Zappa. I still do. So, I'm a freak. But the real question is, can I still go to Heaven?

According to people like Bob Larson, The Peters Brothers, and numerous others, the odds are not good. That's a bummer, because I really love Jesus. But the fact that I also enjoy a Queen song or listen to Zappa apparently excludes me from being a solid, honest, committed Christian. What I'm trying to figure out is, Why. Why does enjoying the song "Bohemian Rhapsody" put me at risk of eternal damnation and hellfire?

It was cold and damp. I was standing in a parking lot with some kids from my church. There were about 100 people there, mostly adults. Standing on a small stage with a little P.A. system, this guy named Steve Peters was going on and on about the horrible effects of rock music on youth. I'd heard this before, just not to that extent.

I wasn't paying a whole lot of attention until I heard him utter the words "Electric Light Orchestra." I had just purchased one of their albums. He said they were a particularly "Evil" group that put "Satanic" messages in their music. That's odd. I had poured over the lyrics to the record I'd bought and was surprised at how good they were. The messages were fairly clear and positive. Must be a different album, I thought . . . But then he held up a copy of the album that I had! That can't be . . . I know those lyrics! Then came the kicker . . . he wasn't talking about the printed lyrics . . . or the words I could hear them sing . . . he was talking about what he thought he heard them say when he played the record backwards!

Well, son of a . . . you can play records backwards! That was exciting news! I had no idea you could find secret messages by playing an album backwards! I wanted to go home and try it, right then and there!

Steve Peters had a recording of the album being played backwards . . . the tape was so muffled and distorted, it just sounded like noise . . . As he played it, he pointed at the speakers with an excited look on his face. "THERE! Clear as a bell!" Knowing there was no way we heard or understood anything in that noise, he repeated the line he swore they were playing backwards. Something about worshiping Satan or smoking marijuana… I don't remember, because he then went through numerous other albums, artists and noise samples and they were all supposedly about Satan or drugs, maybe one about sex thrown in there for good measure.

When the Peters Brothers started burning a pile of records in that parking lot – that's when we decided to check out my ELO record for backward masking. Plus, the smoke from the burning vinyl was so toxic everyone started to choke. Where's the EPA when you need them?

I knew an older kid who was a serious audiophile. He had a really nice turntable and a reel-to-reel tape deck. We went straight from the rally to his house, recorded the album on the reel-to-reel, then played it in reverse. The song in question had no discernable words when played backwards. If you were severely inebriated or impaired, you might have possibly matched up one or two words with the backwards sounds we were hearing, but it was a serious stretch and it in no way formed a sentence that could doom me to a life of hedonistic behavior. That I'd have to achieve without any help from ELO.

I was bummed. I really wanted there to be hidden messages.

As it turned out, we did eventually find some albums with words recorded backwards on them . . . in fact, Jeff Lynne was so appalled that people thought he was back-masking on ELO albums that he did an entire concept record called Secret Messages . . . with the words "Secret Message" back-masked all over the album and some other fluff like "thanks for coming to the show." Great record – and the interviews with him about it were quite amusing.

I'll never forget hearing Paul Crouch's son Matt denounce Queen for the words, "Beelzebub has a devil put aside for me." He never mentioned that the lyric was part of a narrative about guilt and the problem of atonement. The irony is, that lyric is ultimately more Christian than Satanic. But Crouch wouldn't know that because he's a proof-texter: he had a point of view to promote and he found verses in songs that made his point without regard to the context of those verses. If anyone exegeted scripture the way Matt exegeted rock lyrics, they would end up with a heresy or cult. Wait a minute . . . that happens all the time! (Insert your favorite wacky denomination or reli-

cont'd on page 88

stickersandmore.com

{We're just not another pretty face in the jungle of Merch}

T-Shirts
Silk-Screened
(Premium Colored T's)

48 = $5.31
72 = $4.42
144 = $3.93

(Larger Quantity Discounts!)

SETUP & DELIVERY INCLUDED!

+ Hoodies, Hats, Beanies, & More

Stickers
Weatherproof Vinyl

100 = $43
250 = $58
500 = $98

Indoor Stickers
1000 = $90

SETUP & DELIVERY INCLUDED!
(Larger Quantity Discounts)

Banners
Full Color Digital

3 x 5 = $95
3 x 6 = $115

Vinyl on Vinyl

3 x 5 = $68
3 x 6 = $79

SETUP & DELIVERY INCLUDED!
(No Banner to BIG!)

- Integrity
- Dependability
- Fast Turn-a-round
- In-House Graphics
- Competitive Pricing
- Over 2500 Clients Worldwide

8 x 10's
Black & Whites

250 = $88
500 = $115

SETUP & DELIVERY INCLUDED!

Tattoos
1000 = $135

SETUP & DELIVERY INCLUDED!

Cut Vinyl
Kick Drum Logos $19

SETUP & DELIVERY INCLUDED!

1" Buttons
(Full Color - Lock Pin)

100 = $43
250 = $58

SETUP & DELIVERY INCLUDED!

Sticker Options:

- Silk-Screen
- Full Color
- Product Stickers
- Cut Vinyl
- Custom Shapes
- Qtys to 100,000

24/7 Online Ordering

info@stickersandmore.com 1-800-644-7745 www.stickersandmore.com

Ten Years Running Blind DVD

- Includes an Exclusive Documentary on Blindside
- All of their Music Videos
- Live Performances
- Tons of Rare Footage
- Over 2.5 hours of Content!

IN STORES NOW!

BEST BUY
BestBuy.com

drt entertainment
WASA

BLACK FRIDAY TOUR - SUMMER 2005

Date	Venue	Market
22-Jun	Clay's Park	Lawrence, OH
23-Jun	Jillian's	Louisville, KY
24-Jun	The Underground	Cincinnati, OH
25-Jun	Club Tundra	Syracuse, NY
27-Jun	Knitting Factory	New York, NY
28-Jun	Axis	Boston, MA
29-Jun	Saratoga Winners	Latham, NY
30-Jun	Downtown	Farmingdale, NY
1-Jul	Theatre Of The Living Arts	Philadelphia, PA
2-Jul	The Buffalo Icon	Buffalo, NY
5-Jul	The Intersection	Grand Rapids, MI
6-Jul	St. Andrew's Hall	Detroit, MI
7-Jul	Emerson Theatre	Indianapolis, IN
8-Jul	Logan Square Auditorium	Chicago, IL
9-Jul	LifeFest @ Sunnyview Expo Center	OskKosh, WI
11-Jul	Club 3 Degrees	Minneapolis, MN
12-Jul	Sokol Underground	Omaha, NE
14-Jul	Mississippi Nights	St. Louis, MO
15-Jul	Juanita's	Little Rock, AR
16-Jul	Music Hall	Fayetteville, AR
17-Jul	Granada Theatre	Lawrence, KS
18-Jul	Bluebird Theatre	Denver, CO
21-Jul	The Venue	Boise, ID
22-Jul	Fat Tuesday's Concert Hall	Spokane
23-Jul	El Corazon	Seattle, WA
24-Jul	Meow Meow	Portland, OR
27-Jul	Club Retro	Orangevale, CA
28-Jul	Slim's	San Francisco, CA
29-Jul	Spirit West Coast Laguna Seca	Selinas, CA
31-Jul	Whisky A Go Go	W. Hollywood, CA
4-Aug	The Clubhouse	Tempe, AZ
6-Aug	The Door	Dallas, TX
7-Aug	The Wherehouse	Bartlesville, OK
14-Aug	The Social	Orlando, FL
16-Aug	Green Street	Greensboro, NC
19-Aug	Purple Door Festival	Lewisberry, PA

*Dates subject to change

NEW ALBUM, *THE GREAT DEPRESSION*, IN STORES AUGUST 2, 2005
Go to www.blindsideunion.com for an early glimpse

History – WHY IT MATTERS

BY CHRIS ESTEY

I attended the Pop Conference at Seattle's Experience Music Project last weekend (April 14-17, 2005), an annual smorgasborg of rock critic fantasy and academic shimmy-shystering delivered from multi-author-and-media panels. Listening to Harvey Danger's Sean Nelson give an electric presentation on Morrissey's romanticism and its Catholic roots entangled in his Los Angeles Latino fanbase, black poet M.R. Daniel's three-part spoken word ode to Patti Smith and balancing her Christian upbringing with punk rock energy, and Nate Harrison's analysis of how gospel and dance music intersect in "Can I Get An Amen?" I occasionally wondered about something – between my jaw dropping to the floor and my heart pounding with joyful engagement of these ideas and theories: I wondered if any fellow believers were there, and the incredible spiritual energy they might be picking up on too. Because if, like the Clash say, anger can be power, then I am here to propose that history is an energy that can be power too.

Alas, I ran into no one I knew at the festivities, and I go back a long way in Seattle Christian music circles, and got around plenty at what was subtitled "Music As Masquerade."

Many *HM* readers are aware that the Nashville establishment doesn't give a crap about the often sterling musical history of either its mainstream or more eclectic artists – the lack of suitable reissues for pioneers like Mark Heard and Randy Stonehill and many trailblazing metal bands ... or the yawning at occasionally published really good books about the various forms of the music made by Christians (Mark David Powell's sadly overlooked but really great *Encyclopedia of Contemporary Christian Music*).

Yet it seems like every two or three years a Moby or a POD or a Switchfoot or an MxPx comes along and blurs the lines between music made by non-believers and that made by believers in the marketplace. Is this cycle at all important? Christians had always been part of the general market – Robin Lane and the Chartbusters, T-Bone Burnett, and Bruce Cockburn as obvious examples. But in the minds of many people, rock and roll was music you left home and church to go find in the city – evangelical upbringings renounced for the devil rhythms. Through the 90s, this image of secularized rock has, if not totally faded, been utterly obfuscated. It started in places like the metal and punk scenes, pockets for underground thought of any extreme (and evangelical Christianity is inherently 'extreme' by nature of its values), and the dance culture, which integrated gospel samples in the music and religiously ecstatic behavior on the dance floor. Meanwhile, Tooth & Nail proved that even an entire label could be considered part of the rock and roll milieu, even if its cousins in Nashville held it at arm's length for a few years.

The study of this historical convergence is becoming a hobby in itself on website message boards such as the Vagrant Cafe, Velvet Blue Music, and Decapolis, where people in their early to late twenties find out just how much their parents' REZ albums, or their pastors' Terry Taylor records, or which period Amy Grant actually sold out had an immense effect on their growing up. Conversely, just how did the dude in System of a Down stumble on Starflyer 59 and fall in love? For all we know, it might have been a Christian in his family or acquaintance who had *Gold* laying around.

All of this is a build up to say that Christian music history is rippling through current admissions of inspiration. The guy in KORN and the guy from Superdrag get saved, and the facts of their conversion get reported in mags like *AP* and *Magnet* as if it was a write up about Bob Dylan in *CCM* years ago ... and the non-antagonistic reporting could easily be because the magazine writers themselves may have more than a dalliance with the religion and its musicmakers.

Also, think about this: Negative publicity is still publicity. Without probably wanting to, Pedro the Lion's Dave Bazan has taken the internal struggles of evangelical and Christian rock culture into the general market press, so non-Christians are becoming aware of the resonant, conflictive, sometimes bizarre culture of Christian music. The level of attention being paid to the music made by Christians in both markets has never been greater.

The strange assertion I'm trying to make is that it used to be we old school writers would insist that Christian musicians study far outside the field of Christian popular music, drawing inspiration from genres and personalities that could never have been processed by the Nashville machine. And we were right to do so – that's how revolutionary bands like Roadside Monument came about (three evangelical-background guys who were inspired by awesome, obscure bands). But in the past few years Christian musicians have spawned their own stylings and personae – so now there have been many general market artists springing up inspired by Danielson and Damien Jurado and Training for Utopia.

It's going to take more than generic-looking KMG reissues and next year's hot crossover act to get people aware of the beautiful secrets on the inside of the "gospel rock" garden (thanks, Gord). Musicians are going to have to keep transforming, growing, and investigating the past; and magazine and book writers will have to take their private knowledge with them into their work for the non-Christian music world.

Lately there has been a strong drive to pretend history can't keep happening – the stale, plastic, insufferable religious pop world idealized by certain periodicals has an expiration date, and it's always "Now."

Meanwhile, I fantasize about the day we all meet up in a city and attend panels and parties based on concepts such as "Apocalypse in rock: Larry Norman's Visions," or "Christian Mysticism and Ethics: the work of Sam Phillips," or "The Tree of Hardcore: The Long Roots of Zao's Albums in the Hardcore Scene."

What are your ideas for such a party?

✖

History

Christian Metal Memories | cont'd from page 73

have you waited to hear a band? That didn't matter, though. What would come next in the mailbox was always a surprise, not unlike a Christmas gift. So, the good, the bad, and the strange demo's arrived in Arkansas.

The demo of least favor at the time was a "group" (one guy, maybe two) that actually used a suitcase with a bicycle chain around it as a snare drum. It didn't help matters that it was recorded in a bedroom on a basic cassette recorder. For a thousand points, can you name that band?.... anyway. After about every three demo's that disappointed, one would come along like Boanerges' *Battle Mind*" demo that musically inspired us to write. Or, the Nobody Special 12-inch was waiting at the post office, whose production was like no other Christian Punk 12-inch we had heard to date.

Some bands were good, only strange in name... One Bad Pig comes to mind. What does that mean anyway??? Also, one might wonder the true identity of a group called Lust Control. Slipknot had nothing on these guys. They were only photographed in ski masks. The Mellow Dramatic Wallflowers were on to something different. Conspiracy or coincidence that Dylan's kid would end up using part of the band's name? You decide. The thing about *HM* then and now is the fact that new bands got press. Every type of group from emo-like bands such as The Ocean Blue, to Poor Old Lu. Or, death metal bands, from Valor to Extraction. None were left out.

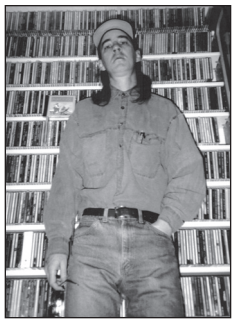
What many ears were longing to hear was a heavy thrash punk style. From SoCal, Martyr's *Death to Death* demo arrived with great welcome. Finally, production was a prime consideration. Up the coast, in Fresno, The Crucified recorded *Take Up Your Cross*. For years, this tape would be played daily. The liner notes happened to include each band member's home phone number. Being a huge fan, and having Mark Salomon's phone number was priceless! He must have regretted publishing his phone number, as it was never done again. Another band that was so thoughtful to include home phone numbers with each demo, called themselves Believer from Pennsylvania. Calling Kurt Bachman and having a few conversations is how Living Sacrifice got their foot in the music industry door. Thanks, Kurt! But, for some reason, they never published their phone numbers again, either. Huh?!

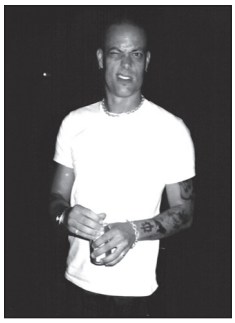
Having lived and learned by the mail order demo, Living Sacrifice set out to change things. First, only a three dollar demo would do, cost efficient for the consumer. None of this five or seven dollar a tape and not really worth it kind of stuff. Secondly, as the orders came in, the next day they went out. A practice that continued even after Living Sacrifice was signed to a label. By the way, there should be about three hundred or so original demo's out there somewhere.

HM's impact on four guys from Little Rock back in the day, is unmeasurable. That could be said for other people/bands all over the world. Having *HM* celebrate twenty years of existence is a testament to the great service they provide their readers. They have come a long way. Living Sacrifice is proud to be a small part of their first twenty!

✖

History of HM Magazine | cont'd from page 69





Heroes

We have included photos of a few heroes of our scene here, some of whom rarely get mentioned. One is Mike Delaney, who in the early days was one of the only "gatekeepers" for independent artists to get their music into retail stores. He now runs Rad Rockers, making sure some of the "endangered" historical albums we're talking about in this issue don't become extinct. There's Caesar Kalinowski, who signed Vengeance Rising, Deliverance, and Sacred Warrior to his fledgling Intense Records label. He's currently pastoring a church in Seattle. We all know Brandon Ebel started Tooth & Nail Records, and continues to "strengthen our ranks" with quality release after quality release. Also not to be forgotten is Mikee Bridges, who helped invigorate the alternative Christian music scene with his Tom Festival near Portland. He's bringing it back to Portland this Summer after a brief haitus.

Staff

We've had several great employees over the years. The very first employee I ever hired was my friend Charles Gates, who sold ads for us for three years. Andy Crump was our very first intern (from Auburn Univ). We were stoked to later see him perform with his band, Lugsole. Brian McGovern moved to Austin from Montana to become our first Assistant Editor. He stayed on for 3 years (that seems to be about the maximum length anyone can stand working for me!). *Bandoppler*'s Jason Dodd became our Managing Editor in 2002, raising the bar of our writing standards and in so doing renewing my excitement about rock journalism again. He hand-picked his replacement, David Allen (of hxc.com fame), who took our graphic design to a professional level we'd never had. It's amazing that putting out a magazine can encourage, challenge, entertain, and perhaps even bless readers. Even so, we try not to take ourselves too seriously. Like a touring band, we try to have our fun to lighten the load of deadline after deadline after deadline. One of my favorite pranks was taking a "screen shot" of my employee's computer screen, and then making that his wallpaper, while placing all of his real icons in a folder in the corner. It was hard not to laugh when he said, "I'm having a problem with this computer."

Art

As seen on pages 68 & 69, our logo has come a long way. I penciled the original logo to look like the Randy Rhoads polka-dot guitar design. And every so often a supportive friend (like Steve Schmutzer, David A. Vaughan, Joe Potter, Dann Ledwick, and then David Allen) would come along with a new and improved design.

Side projects

Besides the *Hard Music Sampler CD*'s we occasionally mail out with our subscriber copies, we've had the privilege of working on album projects (*The Heaven's Metal Collection* boxset, *Hard Music Compilation*, *Pick of the Litter*, and *The Mother of All Tribute Albums*), video documentaries (6 volumes of *HM Video Magazine*), and a couple books (*Rubber Meets the Road* and *Rock Stars on God*). While I've never wanted to start a label and sign artists, it's been fun to take on these side projects, because it seems to enhance (and not compete with) putting out a magazine. Hopefully, there'll be more opportunities like these in the future.

The back page

One thing we've always done that's not really a big deal (it's just different) is that we use the back cover for some sort of statement – both visually and textually – about the God we serve. In a way, it's sort of like getting in that last word or final thought about this Emmanuel, Who chose to come live among us. We celebrate that in HM. Our unique identity is attached to Christ. This is who we are; and we make no apologies for that.

[These were excerpts from the book (hopefully due out later this year) called *The Heaven's Metal Story*, By Doug Van Pelt, As Told To Gord Wilson]

✖

[Photos, L-R: a younger Bruce & DJ; Foundations Forum (IHS Photos), Mike Delaney, Mikee Bridges]

Sounds For The Soul

(Psalm 119:54)

Are you a Christian band, musician, or singer?

Check out CrossTunes™ for opportunities to make your music available to people all over the world. Signing up is free, and you get a royalty from all sales.

Looking for music that is different from today's mainstream Christian music scene?

Check out CrossTunes.net for a growing collection of songs that can be downloaded for only a dollar per MP3. Most of the money from each sale goes directly to independent Christian musicians.

CrossTunes™

www.crosstunes.net

gm girdermusic.com

your source for CLASSIC CHRISTIAN METAL

- Barren Cross
- Messiah Prophet
- Stryper
- Saint
- Rez Band
- Leviticus
- Jet Circus
- One Bad Pig
- Whitecross
- Bride
- Daniel Band
- Neon Cross
- Philadelphia
- Tourniquet
- Disciple
- Barnabas
- X-Sinner
- Servant
- Jeff Sheetz
- Petra
- Rex Carroll
- Eternal Ryte
- Alter Boys
- Malachia
- The Brave
- Eden
- Dreamer

GirderMusic.com

Girder MUSIC.com

gothicsport.com

designed by struggle
inspired & worn by
your favorite bands

competition is dead.

gothicsport United

underground sportswear

0117 94 1101

Fighting Boredom on the road

OR MAINTAINING BALANCE ON FOUR WHEELS

BY LORI LENZ

GROWING UP, MY PARENTS WERE OBSESSED WITH ROAD TRIPS. MOST WEEKENDS WERE SPENT IN THE BACK OF THE STATION WAGON, HEADED TO SOME AMAZING ADVENTURE, 8 OR LESS HOURS FROM OUR HOME. INEVITABLY, THE SOUNDS FROM THE BACKSEAT WENT FROM SINGING THE HITS OF THE 70s TO "SHE'S TOUCHING ME" OR "HE'S ON MY SIDE," FOLLOWED BY DAD'S RESPONSE "DON'T MAKE ME STOP THIS CAR."

WHEN I THINK OF THE BANDS AND PERSONALITIES I WORK WITH, I HAVE TO ASSUME A CERTAIN AMOUNT OF THESE SITUATIONS OCCUR WHEN YOU LIVE IN A BIG WHITE FORD VAN THE MAJORITY OF THE YEAR. SO, JUST WHAT DO BANDS DO TO KEEP SANE AND FRIENDLY ON THE ROAD, OTHER THAN LISTENING TO MUSIC AND AVOIDING SPICY FOODS?

Quite a lot apparently.

A few bands actually make effective use of their time – PAX 217 has a laptop with Pro-tools™ that all the members use to write music. Clint from Subseven designs websites both for fun and as a part-time job. Stephen from Anberlin is 151 pages into writing a book called *The Orphaned Anythings*, and is always keeping up his online blog http://modesty.blogspot.com

While the majority have PlayStations® or X-Boxes® in their vans, bands pointed me to Ben from Forever Changed, who they claim is one of the best Tetris players in the world. He plays on his Verizon LG VX7000 cell phone and has a high score of 727,067 – 1506 lines, top efficiency 219%, max power rating of 552. He is the founding father of the WTO (World Tetris Organization), and is so sure of his talent, that anyone with a higher score needs to email foreverchanged@demus3entertainment.com.

Relient K loves to buy and shoot off fireworks (in states where it is legal, of course). PAX 217 shops at truck stops to find random worthless trinkets to send home to loved ones. These always include a note, like, "Look honey, I found a plastic tribal Indian statue and thought of you." And many artists attribute their number of tattoos to the amount of downtime they have between shows.

Sports also tend to be a major fixture of band life. These are, after all, guys on the road.

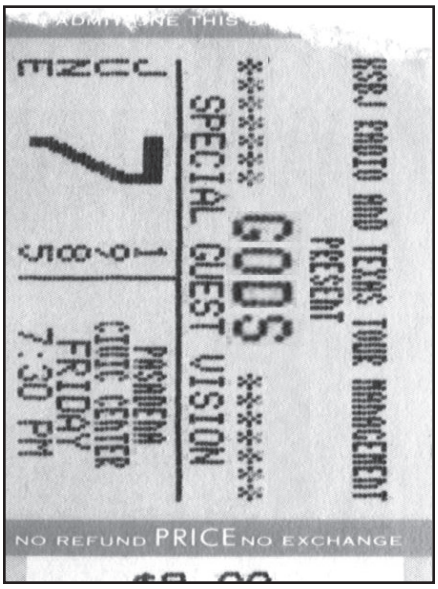
Ryan from Kutless and Rob from Pillar both claim golf as their favorite boredom killer. Both carry golf clubs with them, and Rob will be playing in a golf tourney for xxxchurch.com in the near future.

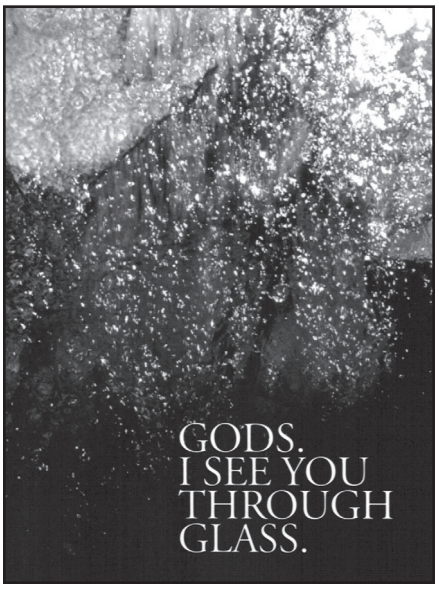
Disciple actually fesses up that their tours are actually booked around certain sporting events. They love hitting games and touring allows them to see most of the major NFL and MLB fields.

Tobymac and his band are known for playing stickball in any open parking lot, field, or backstage area. The Newsboys are notorious for their love of dirtbikes. Number One Gun confesses to a love of wrestling – with the preface that it's not about hurting anyone, it's all about the perfect pin. Disciple is willing to take on any bowling alley, anywhere, anytime. Sport inventions including, "Duct Tape Badminton" and "How Far Down the Hotel Hallway Can a Can of Tuna Roll" have all been attributed to Pax 217.

Actual in-van time isn't just filled with watching movies and sleeping. The Wedding admits to driving with Halloween masks on, shooting cars with squirt guns and trying to give their numbers to cute girls in neighboring cars. Number One Gun likes to play guessing games for money, i.e.: *Think of a number and whoever guesses it gets a dollar.* On the same page, Starflyer is known to be willing to wager with other bands on just about anything. Adelaide makes up medieval warlock names like Selepticar and Meniacin, which amuses everyone except Anthony. Rapper Bobby Bishop talks about having a freestyle cypher, which, after an hour or so tends to get people to say things they never would say. I'm not sure that I know what a cypher is.

So there you have it. With a little creativity and a lot of DVDs from Wal-Mart's $5.95 bin, life on the road isn't quite as dull as the endless drive to Mammoth Caverns was for me when I was a kid. So next time your favorite band pulls through town, point them towards the nearest tattoo parlor. They'll be glad you did.





WIN FREE STUFF
10-disc 10th Anniversary boxset

1 winner will receive Rare 10th Anniversary boxset
[incl: PreciousDeath, Vengeance, Bride, Whitecross, Rez, Believer, Tourniquet, Zion, more]

Enter by sending an email or postcard (BEFORE 7/31/5):
e: contest@hmmag.com
p: hm 10-box contest, pob 141007, austin tx 78714

GODS.
Free Concert Tickets

3 grand prize winners will receive a pair of tickets to any upcoming GODS. show, plus the new CD & poster. To enter send email (BEFORE 7/31/5) to Hand of Hope Records with subject heading: HM July Contest.
e: contest@eulogyrecordings.com

GODS.
I See You Through Glass.

2 second-place winners will receive the new album. To enter send email (BEFORE 7/31/5) to Hand of Hope Records with subject heading: HM July Contest.
e: contest@eulogyrecordings.com

SEND ME THE FOLLOWING BACK ISSUES*:

ISSUE# QTY X cost/issue = subtotal

ISSUE# QTY X cost/issue = subtotal

___ ___ X $5.00 = ___ ___ X $5.00 =

___ ___ X $5.00 = ___ ___ X $5.00 =

___ ___ X $5.00 = ___ ___ X $5.00 =

___ ___ X $5.00 = ___ ___ X $5.00 =

[SPECIAL]: ___ SEND ME THE WHOLE LOT* FOR $55 (US POSTAGE PAID)
FOREIGN ORDERS: WRITE/EMAIL FOR BEST POSTAL RATE

NAME _____

ADDR _____

CITY _____

STATE ZIP _____

EMAIL / PHONE _____

[SUPPLIES ARE LIMITED. ONLY AVAILABLE WHILE QUANTITIES LAST]

SEND ORDER TO: HM BK ISSUES | PO BOX 141007 | AUSTIN TX 78714

ORDER FORM

HM Back Issues $5 each

#112
Norma Jean

Extol
Starflyer 59
Winter Solstice
Eisley
Readers' Poll Results
Nodes of Ranvier
Subseven
The Chemistry
Scorpions Says
Far-less
Crucified (History)

#113
As I Lay Dying

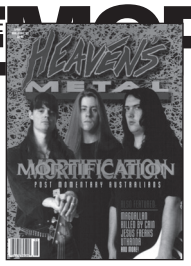
Still Remains
Mae
Copeland
Fall Out Boy Says
Stavesacre
Bloody Sunday
Foreknown
Alove For Enemies
Forever Changed
Last Tuesday
MxPx (History)

EXHAUSTIVE LIST OF AVAILABLE BACK ISSUES:

#50 Nov/Dec '94 **Precious Death**, MxPx, **Scaterd Few**, **Blenderhead**, **Veni Domine**
#51 Jan/Feb '95 **Focused**, Megadeth Says, Red Sea, PoorOldLu, **The Blamed**
#52 Mar/Apr '95 **Sometime Sunday**, Strongarm, Extreme Says, **Argyle Park**, **Everdown**
#53 May/Jun '95 **Prayer Chain**, Stryper, **Rob Walker**, King's X, **Type O Negative Says**
#57 Feb/Mar '96 **Michael Sweet**, Blackball, **King Diamond Says**, **Overcome**
#60 July/Aug '96 **Joel & Jade Hanson**, PFR, Foreigner & James Byrd, Says, **Ghoti Hook**
#61 Sep/Oct '96 **Precious Death** (cover+poster), **Black Eyed Sceva**, poor old lu
#63 Jan/Feb '97 **Tourniquet**, Bride, **Focal Point**, Prong Says, **FIF**, **Six Feet Deep**
#72 Jul/Aug '98 **Squad Five-O**, Saviour Machine, **The Misfits Says**, **The Blamed**
#77 May/Jun '99 **Pete Stewart**, Stavesacre poster, **Doug Pinnick**, **Rackets & Drapes**
#78 Jul/Aug '99 **Stavesacre**, Godsmack Says, **Saviour Machine poster**, **N.I.V.**
#82 Mar/Apr '00 **PAX 217**, **Chevelle**, Tourniquet poster, Bleach, Appleseed Cast
#85 Sep/Oct '00 **Squad Five-O**, Juliana Theory, **Rackets+Drapes**, **Dogwood Poster**
#86 Nov/Dec '00 **Living Sacrifice**, Pillar, Underoath, **P.O.D. poster**, **Cush**, **Pedro**
#87 Jan/Feb '01 **Project 86**, **P.O.D.**, Nickelback Says, **Focused**, **xDisciplex A.D.**
#88 Mar/Apr '01 **Zao**, **FSF**, Denison Marrs, Luti-Kriss, The Alarm, **Stavesacre +CD**
#89 May/Jun '01 **Mike Knott**, N.I.V., Larry Norman, **Get Up Kids Says**, **+CD**
#90 Jul/Aug '01 **EDL**, Stryper poster, Yngwie Says, **Puller**, The Blamed, Kekal
#91 Sep/Oct '01 **4** different **P.O.D. collector's covers**, Dashboard, One-21, DA, **+CD**
#92 Nov/Dec '01 **FIF**, Relient K, **Henry Rollins Says**, King's X, Appleseed Cast, **+CD**
#93 Jan/Feb '02 **Girls That Rock**, **Meshuggah Says**, Soul Embraced, Underoath
#94 Mar/Apr '02 **Alice Cooper**, Squad 5-0, **Pedro**, Craving Theo, **Beloved**, **+CD**
#98 Nov/Dec '02 **Blindside**, Dream Theater Says, **Embodyment**, Lost Dogs
#99 Jan/Feb '03 **xDisciplex A.D.**, Hopesfall, **Extol**, **+CD** w/PDF version of issue
#102 Jul/Aug '00 **Stretch Arm Strong**, **Biohazard Says**, Figure Four, Duvall
#103 Sep/Oct '03 **MxPx**, Living Sacrifice Poster, **Killswitch Engage Says**, Spoken
#104 Nov/Dec '03 **The Ugly Truth...**, Johnny Cash, **BRMC**, Skillet, **Thursday Says**
#105 Jan/Feb '04 **P.O.D.**, Daniel Martin Diaz Poster, **Kutless**, Pillar, **Hatebreed Says**
#106 Mar/Apr '04 **Blindside**, Readers' Poll, **FIF**, T&N, **Project 86**, **Thrice Says**
#107 May/Jun '04 **Underoath**, Pedro, **Pillar**, Eisley, **Squad**, **Cannibal Corpse Says**
#108 Jul/Aug '04 **Demon Hunter**, Antestor, **Zao**, Cool Hand Luke, **Boys Night Out Says**
#109 Sep/Oct '04 **mewithoutYou**, FSF, **Zao poster**, He Is Legend, **Unearth Says**
#110 Nov/Dec '04 **So & So Says special Slipknot**, Lamb of God, **Scott Stapp**, In Flames
#111 Jan/Feb '05 **Comeback Kid**, Showbread, **Anberlin**, Pillar, Taking Back Sunday Says

TAKE ANOTHER TRIP DOWN MEMORY LANE

Tourniquet: 6 (4 solo)



Mortification: 6 (2 solo)

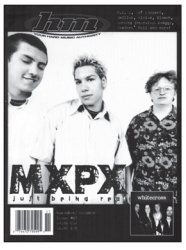
Bride: 5 (3 solo)

P.O.D.: 5 (4 solo)

Bloodgood: 5 (4 solo)

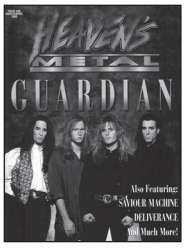
Whitecross: 5 (3 solo)

Stryper: 5 (2 solo)



MxPx: 4 (3 solo)

Barren Cross: 4 (3 solo)



Guardian: 4 (2 solo)

Living Sacrifice: 3 (3 solo)

Stavesacre: 3 (2 solo)

1 stryper
2 jerusalem
3 daniel band
4 barren cross
5 bloodgood
6 stryper
7 stryken
8 eternal ryte
9 bloodgood
10 idle cure
11 barren cross
12 ransom (rage of angels)
13 swedish metal
14 bloodgood
15 whitecross
16 california's metal
17 thrash
18 illinois noise
19 shout
20 sacred warrior
21 rage of angels
22 bloodgood
23 vengeance rising
24 holy soldier
25 whitecross
26 magdallan
27 deliverance
28 believer
29 jet circus
30 one bad pig
31 x-sinner
32 the crucified
33 holy soldier
34 lanny cordola
35 novella
36 rez
37 tourniquet
38 bride
39 whitecross
40 guardian
41 mortification
42 believer
43 ken tamplin
44 magdalen
45 barren cross
46 michael sweet
47 living sacrifice
48 bride
49 tourniquet
50 precious death
51 focused
52 sometime sunday
53 the prayer chain
54 10th anniversary issue
55 mxpx (imagine this)
56 guardian
57 michael sweet
58 jesus freaks
59 stavesacre
60 (pfr, believable picnic)
61 precious death
62 mxpx
63 tourniquet
64 starflyer 59
65 grammatrain
66 living sacrifice
67 third day
68 common children
69 goth
70 ty tabor
71 mortification
72 squad five-o
73 embodyment
74 bride
75 echo hollow
76 the huntingtons
77 pete stewart
78 stavesacre
79 p.o.d.
80 project 86
81 tourniquet
82 pax 217
83 rod laver
84 extol
85 squad five-o
86 living sacrifice
87 project 86
88 zao
89 mike knott
90 e.d.l.
91 p.o.d.
92 fif & relient k
93 girls that rock
94 alice cooper
95 pillar (pax 217)
96 norma jean
97 denison marrs
98 blindside
99 xdisciplex a.d.
100 special 100th issue
101 further seems forever
102 stretch arm strong
103 mxpx
104 "the ugly truth..."
105 p.o.d.
106 blindside
107 underoath
108 demon hunter
109 mewithoutyou
110 "so & so says"
111 comeback kid
112 norma jean
113 as i lay dying

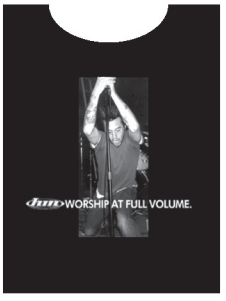
I switched "printers" from Kinko's to Ginny's for a few issues during the early days due to their services and prices; which must've caused quite a stir in each company's corporate headquarters (Kinko's: "How do we win back this client? He's bringing in hundreds of dollars with each issue…okay, a hundred dollars.") Anyway, there were many bicycle trips to Ginny's Copies with the pasted-up master copies of Heaven's Metal in my backpack. I would pray a warfare-type protection prayer over each of these trips, 'cause I just knew demonic forces would like to take me out and keep this issue from getting printed. While my theology and realistic perception might've been askew, I think the innocent believing heart was kind of cool. I believed I was changing the world, one small issue at a time. I still believe that, but I take myself a lot less serious now yet still look back on those days with a slight case of heart-envy.

Who's been on the cover the most times? Here are images of those bands who've made it the most, the number of times they made it (including "solo," vs. as an inset).

HM Merchandise

Allen shirt $10

Available inYS to XXL or as a $30 S-XXL Coach's Jacket

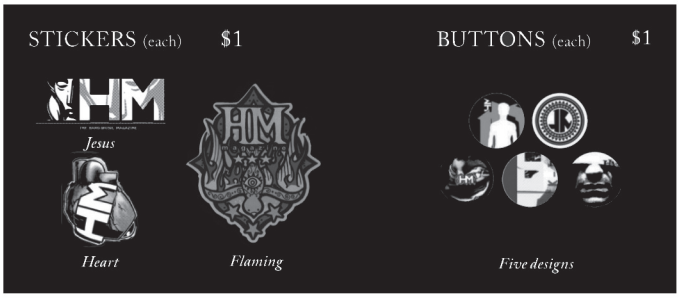


Worship shirt $10

Available in YS-XXL

Hard music shirt $10

Available in S-XXL

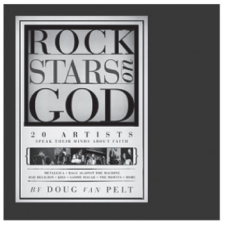


HM DVD $15

The HM Stage, Live at Cornerstone

Heaven's metal $2.95
1-yr subscription $6.00

The metal is back as a Fanzine



Rock stars on God $14

Our editor interviews hot bands about music and God

Merchandise order form

ORDER FORM: Please specify item, quantity of item and size (if applicable)
Add the total cost of items plus shipping and mail this in with check, money order or credit card info.

ITEM	*PRICE*	*S/H*	*QTY*	*SIZE*	*TOTAL*
Worship shirt	$10.00	$ 3.95			
Allen shirt	$10.00	$ 3.95			
Hard music shirt	$10.00	$ 3.95			
Coach's jacket	$30.00	$ 5.00			
Heaven's Metal fanzine	$ 2.95	$ 1.00			
Fanzine 1-yr subscription	$ 6.00				
Flaming, heart or Jesus sticker	$ 1.00	$ 0.50			
Individual buttons	$ 1.00	$ 0.50			
Rock stars on God (BOOK)	$14.00	$ 3.95			
HM stage DVD	$15.00	$ 1.50			
			TOTAL ENCLOSED		

Mail your form, name, mailing address and contact info to:
HM Store : PO Box 141007 - Austin, TX 78714-1007

Shipping/Handling above is for USA.
Foreign S/H: Books - $9.00, DVD - $4.50, Clothing - $4.00, Zine - $3.00

NOISEUNION

new album
"breakdown"
available 7/05

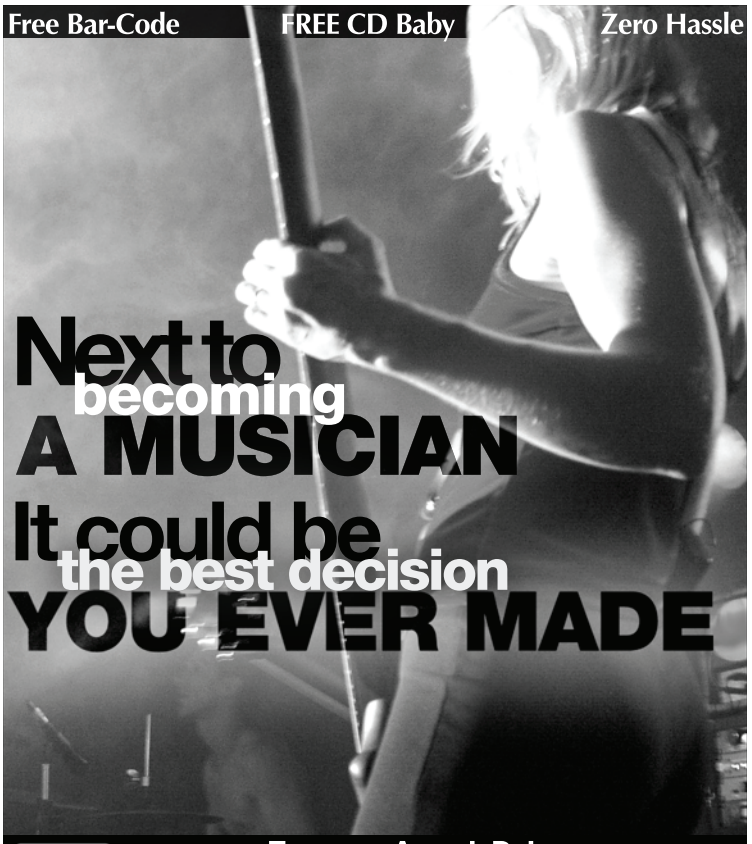
get them online @
noiseunion.com

get noiseunion's debut
CD "fade away"
featuring the single
"BLINDSIDE"

look for noiseunion @ this years
SONSHINE festival in wilmar, MN
on july 15th and @ the BASH ON THE FARM
in garner, IA - june 11th

www.noiseunion.com

Free Bar-Code | FREE CD Baby | Zero Hassle



Next to
becoming
A MUSICIAN
It could be
the best decision
YOU EVER MADE

tape +disc services
www.TapeAndDisc.com
888-655-2272
CD/DVD Replication | Audio Mastering | Graphic Design

BRAND NEW ON STRIKE FIRST RECORDS

IN DUE TIME "FINAL SHOWDOWN"
The sophomore full length from Jacksonville, FL's In Due Time. Eleven tracks of pure MOSH that is a must have record for all fans of Hatebreed, Seventh Star and Sworn Enemy!

STRIKE FIRST RECORDS
www.strikefirstrecords.com
Order Line (866) 444-MOSH
Available nationwide at select HOT TOPIC locations.

WAR OF AGES "SELF TITLED"
Erie, PA is known as a breeding ground of exceptional hardcore and metal bands and War Of Ages is the newest offspring! Traditional metal & hardcore collide head on on this epic debut!

CHECK OUT IN DUE TIME AND WAR OF AGES ON TOUR TOGETHER THIS SUMMER. FOR DATES GO TO WWW.STRIKEFIRSTRECORDS.COM

gion here.) At any rate, back to the point . . . his rant made me want to listen to Queen to find out was up with those lyrics. Thanks for the tip, Matt!

Weird tales from the disturbed world of the anti-Christian-rock movement . . .

Which brings us to today. Thank God such fanatical weirdness and guilt manipulation is in the past! We don't have to worry about greed-heads and sick, twisted guilt-bombers using rock music against today's youth.

Snap! That's wishful thinking, eh? I thought they were gone, but they're alive and well! As it turns out, Bob Larson isn't at that big record-burning in the sky – he and numerous others are still preaching it. I did some research and found hundreds of websites that claim you'll smoke a turd in hell if you enjoy rock music. Larson and the Peters Brothers have written numerous books on the subject. They usually stop short of condemning Christian rock or going after the Christian music scene. But the scariest of all are the people "exposing" the evils of contemporary Christian music. It's a stretch to say that all secular or mainstream rock is evil, but to say you'll burn in hell for listening to Christian rock? Well, that's even further down the slippery slope of fanatical legalism. I mean, sure – we all know a lot of contemporary Christian music is crap. But diabolical? We wish!

The really funny thing about these anti-Christian-rock websites and warriors, or sad thing if you've eaten recently, is the irony that there really are inherent problems with the whole "Christian music" industry. There's a lot to criticize in what we've come to know and love as "Christian rock." But instead of providing useful, positive suggestions on how a Christian might enjoy all types of music in submission and honesty before the Lord, these wizards conclude that anything remotely rock is beyond redemption. Using their weapons of fear, they chalk it up to rock's evil powers: that demon beat; that wicked, devilish appeal to our awful, awful physical bodies. They over-simplify the problem – "either rock is, or isn't, pleasing to God" – and toss it all into a pool of fire and brimstone. And woe to all who find some physical or emotional (or egads, even spiritual) pleasure in something played loud, fast, and rhythmically.

How do these people sleep? Or eat, or even procreate, for that matter? Apparently by taking no personal pleasure in these things – no fleshly pleasure, at least. They enjoy their burger and fries in spirit, and give God glory, by avoiding any personal pleasure – any catering to their flesh. "Father, bless this food to our evil, wicked bodies, which obviously serve little or no eternal purpose. Forgive us if we enjoy the taste of this Thy bounty, or take any pleasure in the satisfying of our hunger. In Jesus' name. Amen."

"Father, we your servants, who are about to undertake the holy and honorable task of procreation, do ask for Thine forgiveness; for as Thou knowest, there is some need for us to sense pleasure in it. But we do so only for Thy glory, and if it were possible to fulfill this task while feeling no pleasure, we would gladly choose that instead. Help us to complete Thine work, all the while holding Thou in the forefront of our minds, giving glory to Thy name. Amen."

What damage do these people do? They deny our humanity; they rob our freedom; they err way over on the side of judgment, not grace.

They deprive the weak of honest, pure enjoyment, and even intelligent discernment, through their broad-based, manipulative, ill-considered conclusions.

They isolate their followers from the world and their fellow man, which God so loved and to whom He gave His only begotten Son. They forget – and cause their followers to forget – that we are not that different, not that far off, from the unbelieving souls who live right next door to us. Sure, there is an eternal difference that is wrought in our hearts when we believe in Jesus, but as Charlie Peacock once sang, "We're a whole lot different; we're a whole lot the same."

They turn followers into freaks. And not the good kind.

These self-appointed (not anointed) anti-Christian rock gurus come up with illogical and incomprehensible arguments about the music, connecting unrelated Bible verses to justify their totally indefensible positions.

But the worst thing they do is attack the artists individually. As people. They closely examine the lives of the Christian rock stars, from a distance of about 2,000 miles away through heavily tinted glass, and come up with some brilliant observations. How accurate and rational are their critiques of these artists? Example. One site implies that Phil Keaggy is evil and claims you shouldn't listen to his music because he "speaks fondly" of his mother and she's Catholic. What? Oh, wait, I get it, he CAN'T be a Christian because he loves a Catholic. Makes perfect sense . . . if you have both halves of your brain completely removed. Let me go on record by saying I'm pretty sure you won't lose your salvation by speaking fondly of someone who is Catholic and/or your mother. Let alone be condemned for listening to the music of someone who loves Catholics and/or their mother. By the way, Phil Keaggy is not only one of the best guitarists I've ever heard; he's practically a saint.

These anti-ccm sites are full of spiteful rumors, hatred and innuendo about their Christian brethren. Apparently they've come up with some shocking news . . . that these artists have sinned. No! Not the guys in Deliverance! Not Demon Hunter! Not Doug Bran Pellet of Heaven's Mullet Magazine! Surely they haven't sinned?

Sorry to break it to the anti-reality brainiacs spewing this gibberish on their anti-Christian-rock sites – we've all sinned. That realization kind of takes all the steam out of it . . .

One might ask, do these folks deny Jesus Christ in all of this? One might thoughtfully answer, "Yes, indeed."

If you would like to know more, or you feel like laughing and then crying, check out these wonderful anti-Christian-rock websites of wacky condemnation:
corruptchristianity.com/home/
av1611.org/crock.html
freedomministries.org.uk/godwin/index.shtml

✖

Dr. Tony Shore has a blog (surprise!) about music (even bigger surprise!); you can check it out here: obvious.typepad.com

The Best Kept Secret in Hardcore

> IGNITE AND REBUILD --

-- LIFE IN YOUR WAY > > ON TOUR THROUGHOUT 2005

ON TOUR THROUGHOUT 2005 < < MERCURY SWITCH --

-- TIME TO SHINE < <

Still Available From Indianola Records

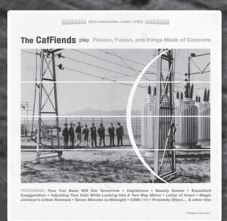
ACROSS FIVE APRILS
"LIVING IN THE MOMENT"

ACROSS FIVE APRILS
"A TRAGEDY IN PROGRESS"

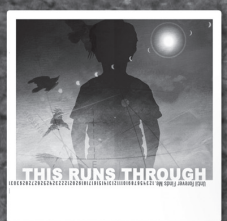
LIFE IN YOUR WAY
"AND STILL OUR TIME..."

MERCURY SWITCH
"TAKE ME TO THE CITY"

EVERGREEN TERRACE
"LOSING ALL HOPE IS FREEDOM"



THE CAFFIENDS
"FISSION, FUSION..."



THIS RUNS THROUGH
"UNTIL FOREVER FINDS ME"

INDIANOLA RECORDS

INDIANOLARECORDS.COM

THE PRISONERS DILEMMA
"HANDSHAKES, HELLO..."

SLEEPING BY THE RIVERSIDE
"A BREATH BETWEEN BATTLES"

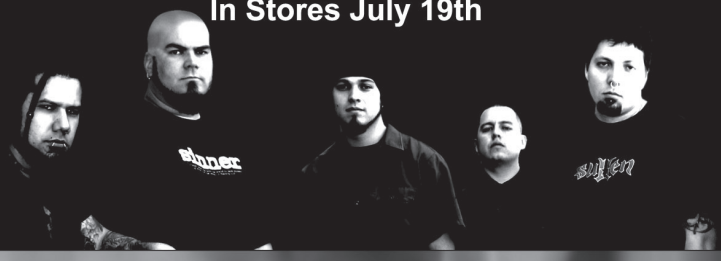
CROSSWALK RECORDS

seven★system

alteredstate

Nominated "Breakout Artist of the Year"
American Christian Music Exchange

In Stores July 19th



ISTRA

One Cold Way

In Stores July 19th

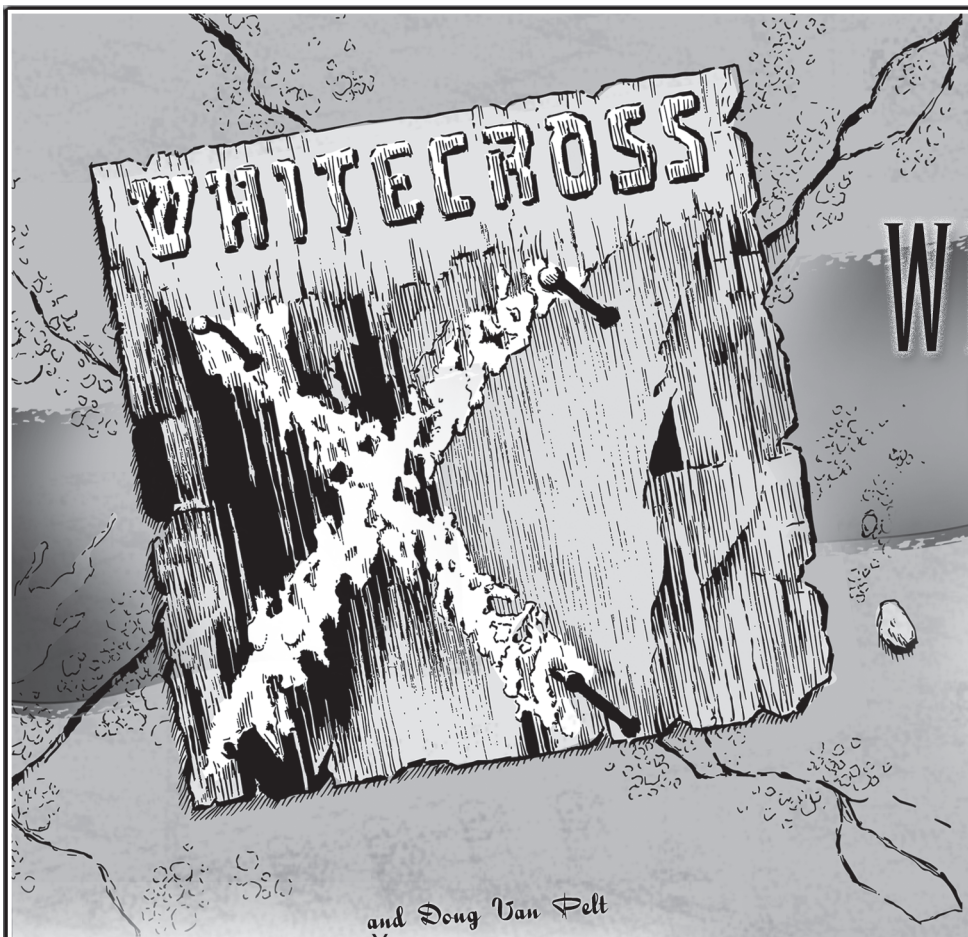
AutoDefe

When the war is over

In Stores July 19th

WWW.CROSSWALKRECORDS.COM

CROSSWALK RECORDS INFINITY MUSIC DISTRIBUTION



WHITECROSS

nineteen eighty-seven

Re-Recorded

includes 'Love On The Line'
as well as new guitar solo RE:ANIMATE

Limited Edition
1000 DOUBLE DISC COPIES include...
Whitecross LIVE
@ Cornerstone Festival 1987

and Doug Van Pelt

THANKS HM MAGAZINE FOR 20 GREAT YEARS

gm girdermusic.com

available at: WhitecrossMusic.com

GIRDER RECORDS

www.Nightmare-Records.com

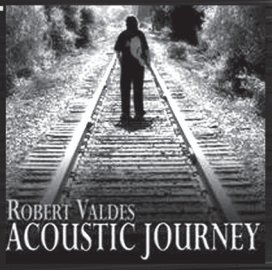
763-784-9654

Direct from Barcelona, Spain,
(Singing in clear English)
Nightmare Presents this FANTASTIC HEAVY, MELODIC ROCK BAND....bringing Sounds of the Greats together, you'll hear Rainbow, Iron Maiden and Black Sabbath,, Neo-classical guitar work, And Vocal Melodies of Ten and Harem Scarem all wrapped up in a nice.... Clear production of Christian talent.

SANDALINAS - Living on the Edge

Robert is a rocker, however...
with this...his second Album, He decided to release a strickly, guitar and vocal album....singing his original praise music from the Heart....

Great Songs of Praise....



ROBERT VALDES -Acoustic Journey

Melodic, progressive, and full of Powerfull metal riffs, Previously Only Released in Germany, Nightmare brings you this, they're forth and Newest Release
"Another Golden Rage"

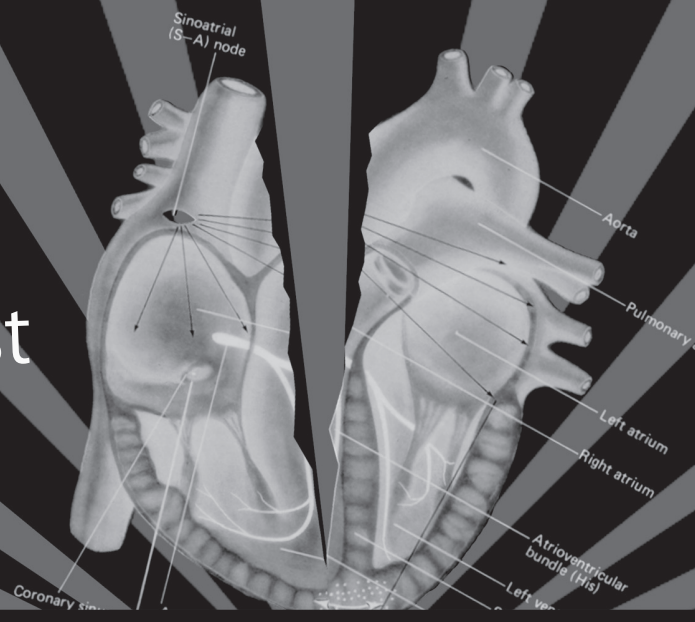
LANFEAR - Another Golden Rage

MINDFLOW - Just the Two of Us....
...Me and Them...

A Brilliant Melodic Prog-Power metal band from Brazil, brought To you by HeavenCross / Nighmare
Rave Reviews the world over
This album is destined to be a Classic....Don't miss out on this Great Album....

Get it now and be happy....ALSO available they're Critically Acclaimed 3rd album....LANFEAR-The ART EFFECT...

healingcomes
tothebrokenplacesfirst



Father, come heal our broken places

onetruth.com

What **Every Time I Die** Says

EVERY TIME I DIE (AFFECTIONATELY ABBREVIATED AS ETID) IS A BAND'S BAND, AT LEAST IF YOU JUDGE BY THE NUMBER OF OTHER BANDS WHO JOIN THEM ON THE ROAD. THE LIST UNITES METAL AND HARDCORE. LAMB OF GOD, SLAYER, HATEBREED, DILLINGER ESCAPE PLAN, AND ZAO ARE JUST A FEW ON THE LONG LIST. LISTEN IN AS FRONTMAN KEVIN BUCKLEY TAKES TIME TO CHAT OUTSIDE EMO'S IN AUSTIN. (AND YOU'LL EVEN GET TO VICARIOUSLY EXPERIENCE SOME OF AUSTIN'S STREET LIFE...)

Doug Van Pelt: What's the best prank you've pulled so far on this tour?
(Vocalist) Keith Buckley: We've got these things in our van, called muffins – where you fart in your hand and then put it in somebody's face. It's not the best, but it's obviously not the most mature thing to do, but some muffins – when people are sleeping and when you can actually wake them up out of a dead sleep and they wake up gagging – it's a pretty good prank. We've done a bunch of those. We're off the cover, though.

What's your take on the tour so far?
It's going awesome. It's incredible. I think Done is one of my favorite bands to tour with – especially after putting out that last album. They've got a good thing going right now. The shows have been incredible. The kids are very appreciative of everything. It's just all around a good time. Knock on wood, we haven't had any troubles… except for the biggest problem in our life so far, which has been our merch guy – our best friend – who's in the hospital now. But he's better.

(panhandler walks up)
Do you want to be in the interview?
"No. My names JJ Ellison. I'm from somethingsville, Texas. I was in the hospital for something. Anyway, I've got a something on my record. I'm trying to get home on a Greyhound bus. It costs $5. I lack three more dollars."
I got nothing. We've got nothing.
I've got 50 cents. I don't have any cash on me. Here ya go.
Good luck to ya, man.

Alright. Where were we?
Yeah.

What do you think about God – and specifically Jesus Christ?
Oh! I think He's a… (laughs) Is this a Christian magazine?

Actually, it is. Yeah.
Is it? Okay. I didn't expect it. Well, I definitely believe in God. Not so much a figure in the sky, but just sort of like a presence – like a presence… sort of something that's aligning fate or that allows for coincidences and things like that to sort of elevate, you know, that sort of stick out as checkpoints in your life and make sure you're supposed to be doing what you're supposed to be doing. Simple little things, like… you know, like I said, coincidences or odd conversations with people where you just learn something. That's too much… There's too much… It's too beneficial to be given to chance, I think. So, as far as my faith in any sort of religion is concerned, I don't really have one. I consider myself pretty spiritual, but I don't really associate myself with any certain religion. I mean, I was born and raised Roman Catholic, but I'm not practicing, so it's kind of hard… You've kinda gotta figure out your own way to practice when you're away from home as much as I am.

It sounds like you're spiritual. A lot of people don't acknowledge that there is something out there.
Yeah.

So, you've opened your eyes to that. That's pretty cool. Is there anything you see on a regular basis that makes you, uh, appreciate the spiritual world more?
Oh yeah. Traveling on the highways for a good three-fourths of the year, I

mean… Just everything – the people I meet. I can't take any of this for granted, because I'm sure I'm doing all of this for a reason. I don't know if I'm bettering myself or bettering other people through it, but the very fact that I'm able to do it makes me appreciate spirituality more.

Cool. There's a quote in the Bible, where Jesus says, "I am the Way, the Truth and the Life. No one comes to the Father but by Me." What do you think about that?
Um, I mean, I think that's… I guess I could understand that, but I think that whole idea… Too many people have taken it into their own hands to decide what way that is; and assume that they know Him, ya know? In order to say, when He says, 'By Me,' they think they understand what His motives are and, I mean, what Way He's opting for. I think too many people have taken too many liberties with that and I think that… I don't think it's as stringent as a trajectory as a lot of people make it. You know what I mean? I think there's a lot of ways to go by Him, through Him. I do understand that. I just think it's been corrupted by a lot of people's interpretation of it.

What are your thoughts or feelings or experience been with touring with bands that have faith in their music, like Zao?
No! It's great! Good for them. We've toured with Norma Jean before, too. They're some of my best friends. That's great. If that's what they want to do, that's what they want to do. We're all honoring something in one way or another with music. If they choose to do it to honor religion, that's fine. If we choose to honor just life in general, you know what I mean? That's their prerogative. As far as I'm concerned, they're amazing people.

Yeah, Norma Jean is awesome, too. They're fantastic. Love those guys.
Yeah. Definitely.

Well, I want to say congratulations on how things are going for you guys. So many bands drop your guys' name – as bands they love to tour with and people that have influenced 'em. What are some essential elements of writing Every Time I Die songs?
Um, well instruments definitely have to be there! (laughs) Motivation has to be there, which it's not always. I don't know. We just have to be comfortable. We have to be in a good mindset. We have to not be on tour. We have to be able to go home and relax and appreciate things for a little bit; and we have to come together. It's weird, because we have to actually miss each other. Because then when we come together to write, it's revitalizing. Other than that, that's the thing. That's why music is as contagious as it is; because it's energetic and it's lively and it's, you know, just very enthusiastic. There's a lot of zest for life in our music. That may be why it's doing as well as it is.

What are five or six albums that people reading this interview just have to go out and buy right now?
Definitely the new My Chemical Romance. I would recommend. The new Dillinger Escape Plan, for sure. I just got the new Jimmy Eat World, which I like a lot. It's really good. It's not as catchy as the last one, though. But I didn't think the one before the last one was very catchy, either, but I still like it a little better. I don't know. I've been listening to Queen, like *The Best of Queen*, and stuff like that. If you're not a fan of Queen or Pink Floyd by now, maybe you won't be ever, I guess. I am.

Queen's best of… It's always been hard for me to buy one, because they've got three or four best of's and they never have the songs I want – at least all on one.
I know. Exactly.

What is your plan? Where do you see Every Time I Die in the next year, year and a half, two years?
It depends on how well we do with the writing process for this next record. If it goes as well as this last one is, we'll still be on tour, I'm sure. Hopefully, like, doing Warped Tour. That's our next plan – to do a full Warped Tour. I don't know. If it doesn't, who knows? A lot of bands don't know when to quit, unfortunately. They keep just putting out really bad records and you're not left with a good impression of them. We don't want that to happen. We'll see how the next record does. If we still feel chemistry between us. If we do, then we'll still be touring.

What's a question you've always wanted a journalist to ask you?
(someone on the sidewalk chimes in: "How big is it?")
How big is it? From that weird guy (laughs). I don't know. I've done so many interviews. I think a lot of people have covered everything. I mean, it's good to, like, get, you know… It's refreshing to talk about something other than Ozzfest or… I definitely don't want journalists to ask me any more, 'How did the band start?' That's definitely one… They can ask me anything and I would appreciate any question so much more than I would than, 'Well, how did you guys get your start?' Cuz it's like… It's boring. It's not really what's important to me. What's important is how we got here right now, and that didn't happen at the start. You know, that only happened last year.

> *"I definitely believe in God. …a presence that's aligning fate or that allows for coincidences and things like that to sort of stick out as check-points in your life and make sure you're … doing what you're supposed to be doing."*

What are one or two lines or lyrics of a song that every night it's real easy for you to feel it and kinda mean it?
As far as we're concerned, I don't know. That song, 'She's my Rushmore,' which is still a very personal song to me, just because it sort of addressed an issue from my personality that I hadn't ever really addressed before, and it was kind of surprising when I realized that I had that in me. I mean, the greatest lovers are murderers first. So that is something that kind of sums up exactly how passion is just as damaging as it is advantageous. That's something. You've gotta have passion – especially in this that we're doing – but it's not always a good thing. You come to realize that when (you look) at what that passion leads to.

What's the best one or two books you've read in the last five years?
Um, I'm reading a book right now. It's called *The Lucifer Principle*. It's not about what it sounds like. It's just about inherent morals in nature and how we're genetically encoded – almost to destroy each other; and how we have to counter-act that. It's definitely one of the best ones I've read. There's a book called *White Noise* by a guy named Don DeLillo. It talks about the media's role in perpetuating death and making people afraid. They spend their life ready to encounter death, rather than ready to approach life. The second you realize that you're going to die, you're starting to die in one way or another. It kinda talks about that blissful ignorance of being jaded and not ever realizing that. Those are definitely two to recommend to anybody.

Why do you think it is that we have this propensity to kill each other?
You know, I don't know. It's animalistic and it's really something that we can't… It took millions and millions of years to get to this point, you know – to the point where…

(Russ Cogdell walks by, I interrupt by saying hello, and I hand him copies of the Sep/Oct '04 issue with their poster in it)

I think that it's incredible… What's great right now... society is sort of trying to overturn that propensity that we have, but it's only the start. It's like the invention of, you know, the first realization that a bone could be used for a tool. It's still going to take that long – that progression – to totally change things. As long as it took to develop, it's going to take twice as long to counteract. I mean, we're getting a start – I really think we are, because as far as I'm concerned, we're hitting rock bottom with everything that's going on in the world, but it's amazing – you look at the history… You look at the timeline, the chronology of human progression and it seems like right when things are about to fade out or be extinct, there's a burst of ideas and of energy and theories that sort of revitalize. The other things, from the enlightenment, the renaissance, things like that. It always happens where mankind is just about on the verge of extinguishing themselves and then all of a sudden something kicks in. I think something's going to kick in real soon, but it's going to take a while to fully develop.

Do you consider yourself more optimistic than pessimistic?
Um, I am secretly an optimistic. I do have a lot of faith that things will come around. I just don't think it'll happen during my lifetime. That's a real tough thing to grasp, ya know? I mean, I'm never going to see change. That's honestly what I think. I think it'll happen, but I'll never see it. And then when you accept that, you sort of realize, 'Wow, I'm actually going to die one day; and I'm not going to be around to understand what follows me,' and things like that. And so, I guess, my way, unfortunately, the best way I deal with it is just through cynicism, sarcasm, and humor, and things like that – sort of hiding behind the fact. It's a real scary thought.

You touched on that and you talked about that a little bit in that when you were talking about that White Noise book. So, besides what you've already explained, expound a little bit on how you've dealt the whole realization, 'I'm going to die someday.' The book is kind of trying to encourage the use of remaining ignorantly blissful and all that. Where are you at with all that?
Same thing. It's unfortunate, but you… I guess what's changed me, just from being very isolated in my hometown to being on tour all the time now. It's like things are becoming seemingly more inconsequential. Whether I want 'em to be or not. I'm encountering people that I may never see again. I'm having conversations with people that I'm probably never going to talk to again. And you have to sort of realize the transience of everything. Don't think about what's going to happen after that. Just appreciate it for what it is at that moment. I hate to say that's blissful ignorance, but it's… you're just sort of enveloping yourself with the idea that, 'This is life and this is what I have to attend to right now and in a few minutes I'm going to walk away from it; and who knows if it's going to follow me or if I'm ever going to encounter it again.' So you have to kind of take everything and every moment for what it's worth. If that's ignorance, I guess I'm guilty, because I know a lot of people will think opposite, and will say, 'Oh, you gotta think that everything you do has a consequence and you're always going to cause ripples." And yeah, maybe that's true. Maybe I will cause ripples and maybe I'll start a fire, but unfortunately I'm going to get in the van and drive 200 miles and I'm not going to know. I'm not going to exactly know what I leave in my wake. My theory is that I'm trying to take everything out of every moment that I can. Hopefully, it'll help me out and make me a better person.

What are your predictions, if any, on the evolution and the hybridization, maybe, of hardcore and metal?
I don't know. It's hard. It's kind of, to me, apples and oranges, honestly; because the music might sound the same, but I think the theories are different. I mean, straight-edge is such a huge part of hardcore, and metal is always hallmarked by sex, drugs, and everything else. You're getting two clashing theories, but they're making the same music. It's going to be an ugly baby, you know what I mean? I really think that what a lot of people are trying to do right now sounds good, but doesn't have… It's not palpable. It doesn't have a lot of substance, I think, that when you see these bands trying to come off like, 'Well, I'm kind of hardcore and I'm kind of metal… I'm kind of this and kind of that…' It's like, you don't have to be that. Just do… Go with what you know. People know metal, but then don't think they can get to be an arena band, so they play hardcore shows. So they say, 'Oh, I'm in a hardcore band. Kind of, but we play metal.' That's not true. You're in a metal band, you're in a metal band. Play metal shows. I mean, it's good that… I don't want anything to get stale. I don't want anything to get stagnant. And I think it can be done without getting stale, but I just don't want this fraudulent theme coming in and sort of tainting a very pure idea, that hardcore is. For what that's worth. I don't know where that's gonna put my band or me on the spectrum, but I know it when I see it.

Any other thoughts?
No, not really. It's been a good interview. I'm glad I got a chance to do it. It took me by surprise. Not that I don't want to talk about it, I just didn't know.

On that note, assuming that the majority of our readers are Christian kids. If they were going to honestly say a prayer on your behalf or your band's behalf, what would you request? Or what would you say, 'Hey…'
Right now just pray for our friend who's in the hospital. He's in the St Louis hospital in critical condition. We don't have it that bad in comparison. We can't complain. People that think about him, if they pray, pray for him. If they want to donate money, donate money.

Is it a sickness?
A sickness. It came out of nowhere.

Here's the last couple issues of our mag.
Alright, man. Thank you very much.

✖

EPILOGUE

Longtime merchandise crew member Jeff Durst, who was very ill at the time of the interview, has (thankfully) fully recovered.
After parting ways with their bassist, Steve Micciche, ETID has enlisted ex-Between the Buried and Me bassist Kevin Falk to round out their lineup.
ETID has been working on their latest album, releasing later this year.
ETID on first annual *Sounds of the Underground Tour*, featuring Norma Jean, Unearth, Throwdown, Terror, Madball, and other hardcore heavyweights.

Stephen Baldwin ...wanna revolution?

Actor Stephen Baldwin is a consumed, crazy man. His 'lil venture into making an extreme sports dvd has, by his own admission, "taken over this life." Without any retail distribution, he's quickly sold over 67,000 units in just under a year. And the adventure has seemingly just begun.

Why don't you tell me how the Greatest Rebel of Them All invaded your heart and took over your life and made you say, "I surrender?"

(Takes deep breath and blows it out hard and slowly, as if about to embark on a long underwater swim…) "Thirteen years ago I was living in Tucson, Arizona, working on a tv show called *The Young Riders*, a western show about the Pony Express. And my hot Brazilian wife told me after the birth of our first daughter, that it was a normal Brazilian tradition/custom/whatever to have a nanny. I said, 'Okay, honey.' She hired this woman from Brazil, where she was from. She only spoke Portuguese. She'd come and move from Brazil and live and work in my house in Tucson. The whole first week of her work, she would sing in Portuguese about Jesus Christ. My wife talked to her. 'I was curious if perhaps you might know some other tune?' The woman kind of laughed, and my wife said, 'What's so funny?' She said, 'I don't mean any disrespect, but I'm just very excited that you noticed my singing. I'm very happy to chat and this question I find kind of amusing. You think I'm here to clean your house.' My wife said, 'What are you talking about?' She said, 'Before I accepted the job and made the decision to leave from where I've been since I was five years old and move to America and live with some strangers, I did what I always do – I came to my church and talked to my pastor, and prayed with the congregation. Well, on that day a member of the congregation received a prophecy about you and your husband. The prophecy was, 'you'll come to Christ and at some point in the future have your own ministry.'

"My wife came to me and said, 'Honey, guess what the nanny said?' You'll never guess who started laughing then! Making $15,000 a week working on a tv show. Good deal. The lady's name was Augustas. She worked with us for about a year. She left and went to work with another family. But in that year she had many conversations with my wife. Read the Bible. Prayed. Four years later my second daughter was born. We moved back to New York. My wife slowly then started pursuing this thing, but very non-committal. When we got back to New York, she started attending a very charismatic Brazilian church in New York City. That was about seven years ago. After about two years of going there, she accepted the Lord. She came in my house one night after church and said, 'Honey, I've got to talk to you.' I said, 'Yeah?' She said, 'We've been around the world, man. We've made a lot of money. We've got it all, but, uh, I've got to explain to you what's going on with me.' I said, 'Okay.' She goes, 'We've done all this stuff. Yada, yada, ya, but I've made a decision and I need you to understand how serious this is. I believe what I'm supposed to do is focus on to the best of my ability exactly what I'm supposed to be doing on a day-to-day basis is serve Jesus Christ. And that's what I'm going to do. For the rest of my life. I don't know what you're going to do, but that's what I'm going to do.'

"I said, 'Uh, cool. Good deal. I'll make money. She'll uphold the spiritual whatever.' It was the next year after that that flipped me out. Because my wife started to get up every morning, get out of bed, get on her knees, put her face on the floor, and stay in that position for one hour. And get up, get back in bed and read the Word for about 30 to 45 minutes. She did that every day. Every day. In the morning, and at night. That's about 3 hours of prayer and reading the Word every day – for one year. For the first three months of this process I went… I'd get up, get out of bed, go to the rest room and she'd be on the floor. 'Oh, isn't that nice?' And I'd get in my Porsche, get on my cell phone and would be Stevie B. It was a good gig. Six months into this equation, 'a phase.' Nine months into this process, I went, 'I don't think this is a phase.' How do you do that? I'm an actor. I study behavior, psychology, emotions. How do you put your face on the ground every day for two hours a day, without pushing it? I figured something. I figured the only way to do that is if you're genuinely having some kind of experience. And then I figured out, 'She's having that experience, whatever it is, and I ain't.' And that made me curious about what was the experience.

"Now, in retrospect, all of this was the Lord's perfect plan. But she never pointed a finger. She just walked her walk. And for the next three months, when I started kinda reading the Word a little bit, praying. Wondering, 'Why is this happening? Shouldn't she be over this by now?' At the height of my wonder of why all this was occurring, two planes flew into the Twin Towers of lower Manhattan, and they fell down. And this was the turning point. Because if the day before that happened you came up to me and said, 'Tomorrow, do you think it's possible that two planes can turn left from Boston and hit the Twin Towers and they could fall down? What's your answer? In your mind, who you are, where you're from, how you think, could that event been possible?'"

And you would've said?

"Absolutely not. No way. No way. If you really analyzed it, the fact that those men were able to get those planes to hit those buildings… I mean, all things considered in the realm of the natural … it's a veritable impossibility. But it happened. So, for me, the impossible was now possible. And if that's true (slaps the table hard) anything's possible! It's called a kairos

– where two measurements of time; chronos, which is seconds to minutes to hours to days to weeks to months to years. There's other measurements of time called kairos, where things occur in the natural and, after they occur, things are no longer the same. They change. Is it different now when you go to get on an airplane? You never had to take your shoes, did ya? Everything changed after that. And it did for me, too. Now, if the impossible were now possible, then that meant in Stephen Baldwin's mind, 'Anything's possible,' when I came to that revelation, the next that I had was, 'Wow, anything's possible.' Like, you can walk around and say (in pseudo cowboy drawl), 'Hey, anything's possible,' but I went (whispers), 'Any-thing is now possible. And if that's true, then Jesus could come back tomorrow. Jesus Christ can come back tomorrow. TOMORROW! Today. Five minutes from now.

"Four weeks later, I accepted the Lord, was baptized in water, went to a Luis Palau festival, saw the skateboarding, decided to make a dvd. And in one year, it became my whole life. The most important part of that fast-forward is we make the dvd and before we finish the editing, and we kind of put some feelers out to several hundred churches about what we're doing, they all order the dvd, but 12 of the churches call my partner, Luis Palau Ministries and say, 'Can we pay for the skaters and Baldwin to come here and do a skate demo? We want to utilize it as an outreach for our town.' And this really conservative director/preacher dude that works for Palau Ministries, who I'd been working with, comes up to me and says, 'What do you want to do about these 12 invitations?' (clears throat) 'I only really set out to make a video, but yeah, I'll do it. It kinda feels like the Lord. We wanna get it out there. That's the point. Say we'll do it.' He was, 'Great. We here at the Palau Ministry have been doing this for four years and we're not even done with this video and we already have 12 invitations. It's strange, isn't it? We have a feeling we're going to get a lot more of these invitations.' In '04 I went to 80 cities. He said, 'Now, Stephen, for this first 12, in order to streamline and organize all of this activity and movement for your *Livin' It* ministry, what we wanna do is…'

"And I went, 'Whoa! Whoo-oooh (whistles, 'wrrr-rrrh'). Praise the Lord, dude; but I'm just Steve Baldwin. Actor guy extraordinaire. Do me a favor. I'm more than happy to do all this. I love what we're doing, but don't ever refer to is as 'my ministry.' I'm not like that. Besides, in Hollywood, associating your name with the word 'ministry' is career suicide. So, I'll help. Let's get out there, let's do the right thing, but just… that makes me feel a little bit weird. So, I hope that's okay.'

"The guy doesn't flinch. 'Yeah? Can I ask you a couple questions?'
I go, 'Yeah.'
He goes, 'Are you going to these 12 cities?'
'Yeah.'
'Is it all about skateboarders? Are you going to talk about what it's all about?'
'Yeah, yeah. Yes.'
'When you do all that, is it going to be about Jesus Christ and the Gospel of Jesus Christ?'
'I go, 'Dude, *what* is your point, man?'
He goes, 'If you're gonna do this thing, then what we refer to that situation around here... What we call that is 'ministry.' That's what it is.'
(breathes a big sigh)
'And whether we like it or not, if you do that, that's what it will be.'
(another big sigh)

"And that was (pauses to wipe tear) the most awesome moment of my life. Because the next thought I had was, 'This completes the second half of the prophecy.' How do you play with that, dude? My problem now is the whole world has the opportunity to have this experience and it doesn't even know it. For me, having a…in all humility, I think the Lord has some kinda gnarly plan for me. And it's going down. I just have to be obedient to it. It's a little crazy, a 65-year-old cleaning woman from Brazil would come into my house and tell me, 'This is what's going to happen, and this is why I'm here – to tell you that it's going to happen.' And 13 years later.

"What was awesome about it for me was – not that it happened – but the way it happened. We go to Hollywood for 15 years and attain the knowledge to make this (holds up *Living It* dvd) in my sleep. It's easy, dude. But then when I was doing this, thinking it was one thing, when all along the Executive Producer was up in the Green Room with a whole other plan. It wasn't just one movie – it was a series. It's funny how this… It's His own personal sitcom! It's called the *Stevie B Show*. (laughs) I had no idea. He's created it.

"Just *that* moment – really – freaked me out. I'll never forget going, 'If I choose to do this…' Almost in an instant, I'm looking at the guy, going, 'Saying 'yes' to him about 'Yes, I'll go,' but then 'Yes' to myself, 'Yes, I'll go.' You know? I've never looked back. It's been different – radically different. Freaky. But He set it all up. He got me with Palau to kind of have, like, a covering... When I went to 80 cities last year, my wife was like, 'You gotta go!' I mean, it was rough, but she was like, 'You gotta go!' So, that's how I got here."

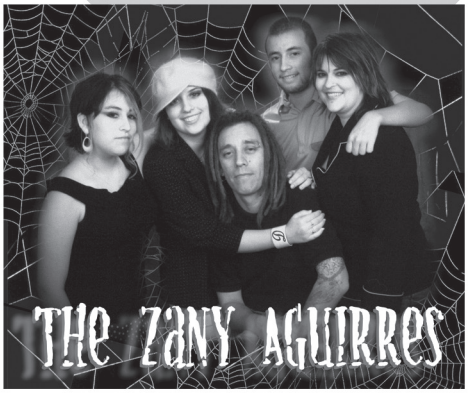
✖

Podcast Media

PODVERTISING MADE EASY

The Zany Aguirres Show!

You saw them on ABC's "Wife Swap," and you've heard their music: Scaterd Few - Spy Glass Blue - Drama Dust. Now you can experience their Podcast!

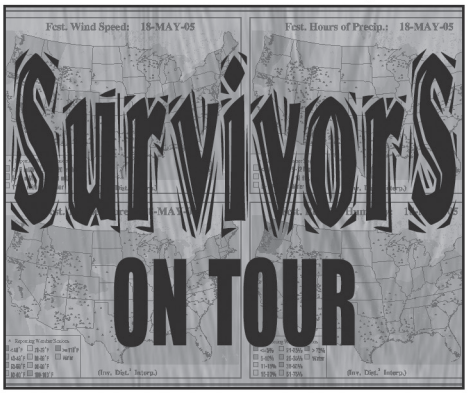


Cornerstone Festival '05!

Can't make the fest? No problem! Artist interviews - Daily highlights & News - Behind the Scenes, Press Conferences and much more. With your hosts: The Zany Aguirres!

Survivors On Tour!

Featuring cast members past and present from the CBS hit series "Survivor." Covering 25 cities across the nation, you'll be able to hear what the tribe has spoken!

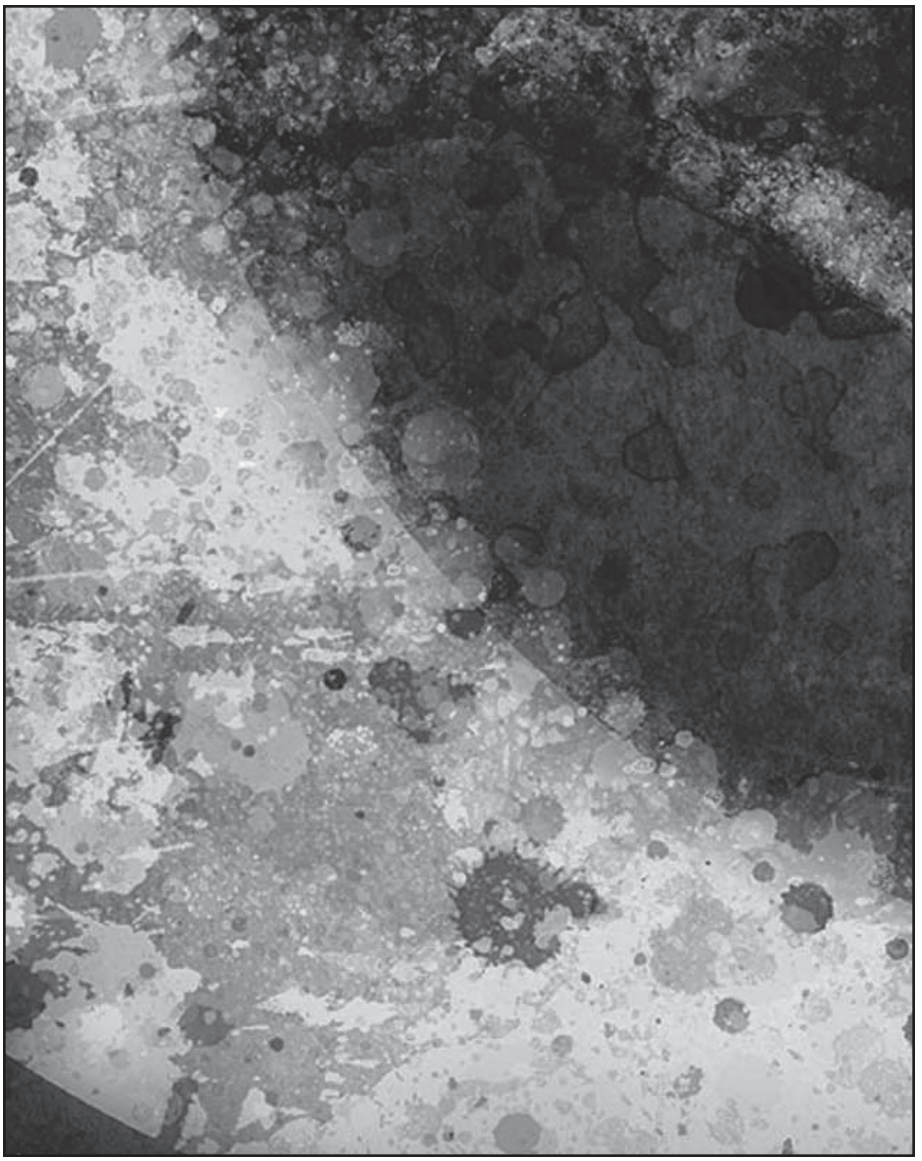


Advertisers, Organizations, Companies: Contact newaccounts@PodcastMedia.net to strategize ***your*** Podcast Media

© 2005 Podcast Media | PodcastMedia.net | info@PodcastMedia.net

Album reviews

99 ALBUMS 106 ENTERTAINMENT 107 BOOKS & GEAR



AS I LAY DYING

SHADOWS ARE SECURITY

With the release of Shadows Are Security, As I Lay Dying has solidified itself as one of the top billings in metalcore, the other notables being Killswitch Engage, Shadows Fall, and Lamb of God. And while all of these bands share many similarities, two things set AILD apart: all five members are professing Christians and their message is nothing but positive. Love is the theme of the new album, and as much as the band – vocalist Tim Lambesis in particular – has struggled over the past couple of years, the connotation throughout is simply "Hey, there's light up ahead!"

From the second opening track "Meaning In Tragedy" kicks in, the most noticeable difference between *Shadows*... and 2003's *Frail Words Collapse* is the production quality. And it's not so much that *Frail*... was poor in that department; it's just that this new sounds so great. With Lambesis at the production helm, and new guitarist Phil Sgrosso and engineer/co-producer Steve Russell (P.O.D., Blindside) helping out, everything sounds crisp, clean, and heavy.

"Empty Hearts" shreds like Slayer, complete with Kerry King and Jeff Hanneman-like guitar solos. "Control Is Dead" features ZAO vocalist Dan Weyandt, and the alternating, back-and-forth delivery between he and Lambesis is truly amazing and inimitable to hear. Musically, album closer "Illusions" even sounds like something from ZAO's *Where Blood And Fire Bring Rest*. Jordan Mancino's drumming is incredible throughout, HM readers' "Favorite Drummer" truly evolving into one of the genre's best. And newcomers Sgrosso, Nick Hipa (guitar), and Clint Norris (bass) prove there's more to any great band than just one or two main songwriters.

In the 80's, hair bands ruled. The 90's had grunge. Nu-metal reigned supreme for the latter part of that decade as well. Now, people keep talking about metal being on the cusp of "the next big thing." I don't think metalcore will gain wide acceptance like the aforementioned genre-defying tags of yesteryear, but it should be interesting to see who ➡

Rating system

05 *CLASSIC*
04 *FABULOUS*
03 *SOLID*
02 *SUSPECT*
01 *AMISS*

has what it takes for a career of longevity. Not long after you read this, As I Lay Dying will be playing primo slots on Ozzfest's second stage. How's that for a shot at permanence? [METAL BLADE] CHAD OLSON

EXTOL

THE BLUEPRINT DIVES

If there is one band whose fans are extremely passionate, it must be Extol. Whenever they come out with a new album, it's talked about, praised, and criticized from the first time some idiot leaks a pre-release to long after the next disc appears. There are Extol followers who love everything about the band, and there are those who haven't liked a thing since *Burial*, but continue to buy their albums hoping for a return to the "glory days." Now, Century Media claims that this is Extol's heaviest album to date. I think CM needs to clean the wax out of their ears if they think this disc is heavier than *Undeceived*. Despite that mis-statement, Extol's brand of metal does get very heavy at times on this disc. But if you think Extol was content with their sound on *Synergy*…think again. Where *Synergy* found the band in technical thrash mode, *The Blueprints Dives*, very simply put, finds the band playing a style that is much more melodic than their past work. Try mixing a touch of Synergy with influences from the rock band Ganglion. Only, that description barely touches the tip of the iceberg. A very dark approach is taken on many of the songs on this disc, like on the haunting tune, "The Death Sedative" or the ominous "Things I Found." They even do a couple nods to their one-time tour mates, Opeth, on a few songs. Vocally, the band dives heavily into clean, melodic vocals mixed with some thrashy/screamed vocals. And while Synergy felt bland and feeling-less at times, The Blueprint Dives seems to overflow with passion throughout all eleven songs. I really miss the old Extol, but this new disc is a breath of fresh air. You must get past the fact that Extol has moved on. This is not a progressive death or technical thrash fest anymore. In fact, the band is far less technical on this disc than on past efforts. But the songs have more staying power and fans that give this album a chance will be greatly rewarded. [CENTURY MEDIA] MATT MORROW

MAE

THE EVERGLOW

On their sophomore longplayer, Mae transmutes emo's romantic and fatalistic impulses into..a concept album? Yeah, or they just happen to have had a bunch of songs that worled well in a cyclical fashion and had a visual artist whup up some illustrations appropriate for a quite mature children's book. In actuality, *The Everglow* is a triumph of thematic and structural ambition wed to heart-on-sleeve pop-punk that doesn't sacrifice memorable melodies for emotional acuity. If Mae's for real about the album's conceptual unity, my guess is that it's about a guy experiencing a heartbreak or two and some drunkenness to medicate the hurt, with an abortion or unwed pregnancy somewhere between (am unsure as to which), coming to the realization that the Lord is the first, if not the only, One he needs. That summation, however, doesn't do justice to the musical and lyrical riches within. Punky at its base (especially Dave Elkins' vocals), *TE*'s lushness of production doesn't signal sell-out but aesthetic evolution. What The Clash's *London Calling* may be to rock'n'roll reconciling the personal and political, *The Everglow* could be to reconciling heavenly and earthly matrimonies. Mae have a ways to go in topping themselves now. [TOOTH & NAIL] JAMIE LEE RAKE

HASTE THE DAY

WHEN EVERYTHING FALLS

For Haste The Day's second album *When Everything Falls*, the quintet from Indianapolis acts out metalcore intensity yet always relieves the diligence through tranquil melodies. Dual vocalists James Ryan and guitarist Brennan Chaulk, tug back and forth between trailing growls and dulcet descants being supported by fraternal choruses (which include guests From Autumn To Ashes) – similar to how the conscience struggles with a choice and reflects on the outcome. Brutal breakdowns halt the thrashing crescendo pace and form a moment of collision, yet the guitars always refocus and begin shredding again. Empathy reflects on "Walk On" – a song written about eliminating a negative trait – as soon as Chaulk eases the shrieks by crooning: "Somehow you see me all too well / And there's no hiding behind lies / If I could only run fast enough / Now I'm running out of time." By slightly upping the ardor, Haste The Day manages to deliver a more relevant and compelling concept of contention but always with a motivational demand to prevail. [SOLID STATE] DAN FRAZIER

HOUSE OF HEROES

S/T

There's nothing like the feeling of listening to a thousand bands that sound the same, putting an unknown CD in expecting the worst, and getting House of Heroes instead. The three-piece band from Ohio has created a self-titled label debut that is catchy, creative, well-written, and well-executed all at once. Weezer's garage battles Third Eye Blind's pop sense, Green Day throws in a few cheap shots, and the winner is the listener. Front and center are the outstanding lead vocals of Tim Skipper, at times comparable to ex-Further Seems Forever frontman Jason Gleason. But beyond great singing are catchy lyrics and hooks that leave you humming for hours (i.e., "Buckets," "Serial Sleepers," and "Suicide Baby"). The production seems very polished, yet the disc I previewed reads, "Not final mix, not final master." If this means that House of Heroes can sound even better than what I was exposed to, sign me on the dotted line. I am officially a fan. [GOTEE] JAMES WETZ

LAST TUESDAY

RESOLVE

Fans of the Drive Thru Records roster, rejoice! There is another pop-punk band for you to check out, especially if less-than-heavy bands are more your thing. However, before your jovial "hoorah" hits the air, be warned that Last Tuesday comes off as far from revolutionary. In fact, I put their Mono Vs Stereo debut, *Resolve*, on pause and streamed some music online from The Early November, Matchbook Romance, and Midtown…and pretty soon I forgot who I was listening to. I suppose that's either good or bad, depending on the fondness for these contemporaries. While the overall sound of Last Tuesday is not as full (which could possibly be cured if the vocals were amplified less and the instruments turned up more), the substance isn't exceedingly far behind the pack in this flooded genre. The highlight: well-placed pop harmony vocals throughout *Resolve*. The lowlight: a strange screaming moment on track 7. Take some of the pop away from Good Charlotte and Simple Plan, take some of the energy from New Found Glory, and the recipe for Last Tuesday is not far away. [MONO VS. STEREO] JAMES WETZ

Ratings

	DV	Writer
As I Lay Dying *Shadows Are Security*		03*
Extol *The Blueprint Dives*	03	04
Mae *The Everglow*	03*	04*
Haste The Day *When Everything Falls*	03	04
House Of Heroes *S/T*	03*	03*
Last Tuesday *Resolve*	02*	02
John Davis *S/T*	04	04
Lovedrug *Pretend You're Alive*	03	04
The Rocket Summer *Hello, Good Friend*	03	03
Bloody Sunday *To Sentence The Dead*	03*	03*
Blessed By A Broken Heart *All Is Fair In Love And War*	03	03
Kids In The Way *Apparitions of Melody*	03	03
Copeland *In Motion*	03*	04*

JOHN DAVIS

S/T

John Davis, former leader of the underrated power pop band Superdrag, sings explicitly about his recent conversion to Christianity on this self-titled CD. Instead of squeezing his classic pop persona into a tight-fitting contemporary Christian stylistic straightjacket, Davis has entered the realm of Christ-centered sounds with all of his tasteful musical influences still intact. In doing so, Davis has made it easy for his longtime fans to stay with him on this newfound spiritual quest.

The disc opens with the winning, Beach Boy-errific, one-two punch of "I Hear Your Voice" and "Salvation." The former doles out the Brian Wilson layered vocals thickly, like extra chocolate frosting on a birthday cake. "Salvation," on the other hand, focuses on a Carl Wilson-sweet lead vocal, and includes a noteworthy, saloon-ready piano solo.

There is more here than just a collection of teenage symphonies to God, however. "Have Mercy" is jumped-up blues, while "Tear Me Apart" offers up a slightly slower take on the blues. "Too Far Out" is big 'n bold power pop, whereas the closer, "Do You Know How Much You've Been Loved?" is a comforting, country-gospel number, saturated in plenty of pedal steel guitar.

With so many stellar tracks to choose from, it's difficult to pick just one favorite moment. But if push comes to shove, "The Kind Of Heart" is probably the best of the bunch. With its semi-orchestral instrumental backing, this ballad may remind you of a few great old Larry Norman recordings. And while Davis has said that he tried to keep the lyrical wit to a minimum when writing these songs, this track nevertheless includes one particularly memorable couplet: "We arrive at the station / All dressed up for our transfiguration." This song's message meditates upon God's love for mankind, which is one spiritual brainteaser that never gets old. Simply put, John Davis has created a CD that is perfectly suited for discerning pop music listeners.
~~[RAMBLER] DAN MACINTOSH~~

LOVEDRUG

PRETEND YOU'RE ALIVE

Lovedrug's Michael Shepard hungrily gathers cryptic lyrics and mixes them into a potent cocktail of heartache, admonition and yearning, pouring everything into a glass of eye-twitching, polished modern rock. When the contents settle, Shepard and co-conspirators have a strongly produced 13-song recording, which awakens the tastebuds, mixing the heavy, mellow, and emotional into unpredictable patterns. Throughout the disc, the compositions swim in a engaging soundscape, containing all manner of guitars, occasional piano, plenty of melodic injections, as well as the typical rock and roll fare. Two of the greatest chances for radio success, "Spiders" and "Rocknroll" boast strong pop sensibilities and sugar-sweet hooks. "Spiders" could win universal appeal due to its balladry and easy accessibility. "Rocknroll," gives the speaker cones a little shaking with dirty guitars and straight-ahead musical output, including a thundering chorus. The standout track, "Blackout," blends the band's elements together, from chapel quiet tones to heavy throddling, and talks about supernatural intervention in yet another turbulent situation created by an imperfect humanity. ~~[THE MILITIA GROUP] CHRIS CALLAWAY~~

THE ROCKET SUMMER

HELLO, GOOD FRIEND

In 2003, Bryce "Rocket Summer" Avary released his label debut entitled *Calendar Days*. It is arguably the most happy-go-lucky CD ever. Although he still urges us to "dance until we just can't," *Hello, Good Friend* witnesses the development of a more mature sound from a musical wiz-kid. To say this maturity makes for a "better" album than his previous release is something I can't agree with, but it is a near guarantee that if you liked The Rocket Summer before, you'll like TRS again. Avary writes every word and plays every instrument on this new, fuller-sounding release, and his vocal capabilities are just as sharp as before (although he adds semi-screaming to match his live-performance intensity). *Hello, Good Friend* begins with the super-short "Move to the Other Side of the Block," and at a minute and a half in length, it is proof enough of Bryce's development. The CD continues with very solid tracks, "I Was So Alone" and "Around the Clock," which might be the best choice for a single on this album. "Never Knew" gives competition for this honor as well. But here's the disclaimer: for as much as I found myself liking these 4 tracks, as well as the heartfelt "Treasures" and "Christmas Present" (along with the subsequent hidden track), I dislike the childish lyrics of "Brat Pack" and feel indifferent to many other songs. It's tough to admit this guilty pleasure at age 22, but I never felt the need to skip a track on teen-anthem *Calendar Days*, while I find myself filtering out several songs on *Hello, Good Friend*. Despite this, I still give the nod of approval to Avary for having the courage to stand up and be happy in a world of emo-depressive music, and I encourage everyone (especially those who feel they're too old for it) to try out both Rocket Summer albums for the youthful energy they supply. ~~[THE MILITIA GROUP] JAMES WETZ~~

BLOODY SUNDAY

TO SENTENCE THE DEAD

It's time to pull that gas mask out of your closet again. Not to be confused with any songs previously sung by U2 (or any that were covered by Evergreen Terrace), Bloody Sunday breaks out onto the hardcore/metal scene again, this time with their second full length, *To Sentence the Dead*. After reeling in so many listeners from their first album, this one is sure to impress even more. It starts off by throwing a punch with "There's Nothing Relative About Family;" and the second track, "The Best of Me," sounds like a continuation. With every song that follows, the anxiety keeps building up until you finally just get that urge to become lost in a sea of fists. Even though *To Sentence the Dead* barely makes it past the 30-minute mark, it packs quite a lot into such a short amount of time. With each track comes a brutally honest story for everyone who listens. And even though Bloody Sunday may sound remotely like other bands in their genre, these guys still get the job done. From screaming to yelling to growling to a few people shouting out the lyrics, there's no doubt that this album will pick up even more fans along the way than did the debut. And if just listening to the album can make you want to form a circle pit, there's no telling what these guys will make you want to do when you see them live!
~~[FACEDOWN] BETHANY JOHNSON~~

BLESSED BY A BROKEN HEART

ALL IS FAIR IN LOVE AND WAR

From its onset, Blessed By A Broken Heart's first full-length is clearly constructed to cast lasting impressions on its listeners, first or long time fans. The opening track, entitled "Action", is not much of a track at all. Consisting of a solid metal guitar lick and a sample, the first track does an adequate job of launching the genre-relevant but tastefully innovative *All Is Fair In Love And War*. For lovers of hard music, BBABH has it all. From excruciating moments of pure grindcore to catchy hardcore melodies and breakdowns to ripping metal solos and some variety thrown in for good measure, this album meets all your wants and needs. They are able to consolidate the best of the brutal scene's many denominations and are well-worth your time.
~~[BLOOD & INK] TIFFANY CHOW~~

KIDS IN THE WAY

APPARITIONS OF MELODY

Dynamic post-post-hardcore heavily laden with the prerequisite sing/scream novelty/gimmick that stradles the fence somewhere between The Get Up Kids, Saves the Day and maybe even Further Seems Forever. While I didn't fall in love with this record after thirty dates...er, listens, I am very, very impressed with its personality. The musicianship is excellent and super tight. It sounds like the band has been playing these songs for twenty years. The production is also top notch. The best song is "Head Over Heels," a Tears For Fears cover. If the band incorporates some killer hooks like those found in their choice of cover song, they might just make one of the best records ever.
~~[FLICKER] CHRIS FRANCZ~~

COPELAND

IN MOTION

Minimalism never sounded so good. Kindly kick the Shins, Shivs, and Strokes out on their backsides, and tell Brian Wilson that someone else "gets it."
~~[THE MILITIA GROUP] KERN COUNTY KID, THE~~

THE MYRIAD

YOU CAN'T TRUST A LADDER

Smart. The new EP from The Myriad is just plain smart. These guys really know how to use their voices to create gorgeously layered harmonies, and keep them tight in the process. The band has an interesting mix of lofty melodies and lots of energy that make this EP nice and moody. Great guitars and drums propel the music forward, lots of good tempo changes keep you involved but don't distract from the atmospheric quality of the melodies. The vocals could be placed near those of Thom Yorke and Radiohead with their soaring melodies and clarity. At times the band is also reminiscent of older Blindside, in their quieter moments. The album is clean and well produced, but not overly produced, as so many recent bands seem to be. And who is responsible for that? Aaron Marsh, the man behind Copeland's great sound, produced this album and the band's soaring melodies show you why he would. ~~[FLOODGATE] BONNIE MASRI~~

ADELAIDE

OVER TIRED & ILL PREPARED

For those us of who enjoy getting to know the bands and artists we listen to, good luck cracking the code to this one. Buffalo, New York-based band Adelaide appears to relish ambiguity. Offering little but the first name and last initial of each band member, it would seem that the quintet prefers to remain somewhat anonymous, without so much as a squeak as to who plays what instrument. Further, the group's website offers no help by way of any sort of bio. The mystery men's CD booklet is filled with fairly obscure lyrics in an equally obscure layout. Perhaps the rock outfit aspires to let the music speak for itself. Despite any ambiguity, the record is a solid effort with honest, downer lyrics over moody rock sounds. Though nothing groundbreaking, the vocals don't lack sincerity. The impassioned guy-next-door vocal tracks are not unlike those of Seventh Day Slumber and Kids in the Way. Counting Crows' Adam Duritz and Pedro's David Bazan also come to mind. ~~[WORD OF MOUTH] AMY E. HALL~~

MERCURY SWITCH

TIME TO SHINE

The Danville, New Hampshire based quintet known as Mercury Switch thankfully quit sporadically emitting eccentric samples and synths for their second album, *Time To Shine*. Instead they appropriately focused and used them to compliment the band's trademark blend of metal, hardcore, and melodic anthems. Complete with a song about a werewolf ("Altered beast"), the band wields their arena-rock power and marks an impressive strike. If this nostalgic reference is supposed to be ironic or not, we may never know. [~~INDIANOLA~~] DAN FRAZIER

LIFEHOUSE

S/T

Personally, I've never been much of a conspiracy theorist, but pushed to shove on this one, I'm going to blame John Mayer. Now, I know what you're thinking… why blame John Mayer because Lifehouse's third album is a little lame? It's not like Lifehouse was all that hot even when they cranked out the most heard single of '01, "Hanging by a Moment." I loved that song, it had a great rock hook, but that wasn't enough to hold one's interest through the rest of the disc. Perhaps *No Name Face* said it all, this band needed a personality.

Stanley Climbfall was not the answer, even though the record was altogether better, a step up into the kind of artier rock that leads critics to say stuff like, "Someday these guys could make a great record." But *Stanley* was soft in the sales department, and there still wasn't much of a face to hang Lifehouse on, and the band was the epitome of the anti-charisma. So now, you've got John Mayer stealing the Grammy for best song from Usher, and there's no place on earth safe from "Daughters," and I know—a guy I know with four of them tells me—chicks dig John Mayer, who in and of himself I have nothing against. He can't help it that he named his disc *Heavier Things* and radio ignored his efforts to grow into a blues guitarist in favor of saccharin pop. Someday, that guy's gonna make a great record.

So here we are with *Lifehouse*, with Jason Wade playing acoustic guitar and the boys with their face on the cover of their third album, all thinking real hard about how a cool band with a personality would look. To his credit, Wade sounds pretty sincere on these sometimes catchy, mostly forgettable little pop ditties about falling down, breaking up, crashing and walking away. Christian fans will love the lyric "Are you ever gonna live before you die?" but mostly they're going to find that if they wanted to listen to a really classic singer-songwriter, brooding on issues existential and spiritual, they should of picked up the new Bruce Springsteen disc. Now that guy, he's got a face. ~~[GEFFEN] BRIAN QUINCY NEWCOMB~~

SIDES OF THE NORTH

THE INCURABLE ROMANTIC

Raw production can field good or bad results, *The Incurable Romantic* falls under good. Sides of the North is an indie/post-hardcore band coming from Dayton, Ohio. Their sound is something that is quite good and drops into some mix of newer FSF and *Point #1* era Chevelle, with a feel of delicate and punchy played around at the same time with an excellently done fashion. Call it "structured intensity" maybe? What I like the best is the vocals (think raw Chevelle) that grip and are RIGHT THERE, while in an indecision over whether to mellow out or just let those vocals belt out and maybe even scream, a middle ground. *The Incurable Romantic* does not bore and does not let go of the ears that listen to the whole ordeal. It is haunting, but not "scary," builds up and then comes together (in a way). A few of the tracks have a touch of piano (mostly at the start) that help to accentuate and build anticipation for the song to come. The band explain the lyrics: "The theme of the record really is just simply about the relationship between God and us. It's about the romance. There is no way for us to ever be good enough, be doing enough, be perfect enough to be worthy of God's favor." Beautifully stated! Look for these guys in '05. ~~[WORD OF MOUTH] LEN NASH~~

ALOVE FOR ENEMIES

THE HARVEST

Following the success of their EP *Broken Pledge*, Alove For Enemies has released their much-anticipated full-length debut, *The Harvest*. Not to stray outside of the box, the album showcases typical tough-guy vocals supported by the band's heavy, orthodox style (with hints of melody from time to time). The album begins with an intro that could just as easily have come straight out of an opening scene of a James Bond film; thankfully, it is interrupted by "Angel's

Ratings

	DV	Writer
The Myriad *You Can't Trust A Ladder*	04	04
Adelaide *Over Tired & Ill Prepared*	03	03
Mercury Switch *Time To Shine*	03	03
Lifehouse *S/T*	03*	02
Sides Of The North *The Incurable Romantic*	03	04
Alove For Enemies *The Harvest*	03*	02
Stryper *Reborn*	02	
Living Sacrifice *In Memoriam*	04	04
Damien Jurado *On My Way To Absence*	03	04
The Wedding *S/T*	03	02*
Settlefish *The Plural Of The Choir*	02*	04*
Gods. *I See You Through Glass*	04	03*
Of The Son *The Dead Will Rise*	03	03
Inhabited *The Revolution*	02*	03

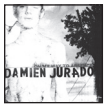
STRYPER
REBORN

The fine print on the back tells it all: Produced by Michael Sweet and Kenny Lewis for Michael Sweet Productions. This is not really a new Stryper album. It should probably be labeled: "Michael Sweet, featuring members of Stryper." The rocked up rendition of "Amazing Grace," called "10,000 Years," and the remake of "In God We Trust," which appear as the last two tracks, are the only tunes reminiscent of the Stryper sound (and the only thing remotely heavy or metal on the album). "I.G.W.T." benefits from the guitars and drums intro, which gives a much tougher sound than the original keyboard-rich opening notes. The short bursts of chiming guitar responses are a nice touch, too. The vast remainder features melodic vocals upfront and mid-tempo to slow but rock-solid accompaniment. Think Creed on one hand and maybe *Scar* material Dashboard ("As Lovers Go") on the other. "Make You Mine" has the hooks that'll make you want to sing along. If you've heard Sweet's three solo albums or the two bonus cuts on *Seven* ("Something" and "For You"), you'll feel familiar with the vibe here. Is this the big Stryper reunion/comeback album we've been waiting for? Not this one. I love you guys; but you're not giving me much to believe in here. [BIG 3] DOUG VAN PELT

LIVING SACRIFICE
IN MEMORIAM

Generous posthumous best-of by Arkansas extreme metal royalty Living Sacrifice summarizes a lengthy career. Beyond giving an influential veteran act a grand, if visually understated, farewell, it goes on to prove another point often lost within the breakdown of subgenres. That is, the sonic continuity from one niche of extremity to another flows with no enormous chasms. At least within LS's sonic breadth. Though they morphed from initial thrash and death metal explorations, later, more structurally experimental work still sounds of a piece with what they recorded as teens. From three strong new pieces recorded in early '05, tracks run chronologicaly backwards, giving a devolutionary history of the last 15 years of sophisticatedly edgy headbanging. Only live and cassette-era tracks would have made *In Memoriam* more complete. [SOLID STATE] JAMIE LEE RAKE

Don't Burn," a much more pleasing sound – tough, simple hardcore reinforced by the intimidating voice of Erich Barto. Unfortunately, the track, as well as several others, is hindered by dull, sluggish breakdowns that leave the listener unenthusiastic and, well, bored. Nevertheless, the majority of the tracks will keep the listener on edge. "The Hour of Decision" is a refreshing track, showcasing fast and energetic guitar work with melodic undertones. Throughout the track, Barto suggests a social change ("Let's start a revolution / Let's start a fire / Burn down these walls of hatred / Burn down these walls of lies") and even though the lyrics tend to be slightly rough, the message is clear. Despite the fact that the album didn't meet expectations, Alove For Enemies' *The Harvest* is by no means a failed attempt; however, it shows that there is room for improvement. [FACEDOWN] DARREN TINDELL, JR.



DAMIEN JURADO
ON MY WAY TO ABSENCE

After some genre-hopping, Damien Jurado has...OK, Lord forbid he should "settle" anywhere, but on *On My Way To Absence* he goes for a relatively straightforward folk rock approach. Tom Waits creekiness, Neil Young proto-grungery, Nick Drake fragility and other complementary spices season the mix, bringing further life to Jurado's often bleak tableaux. Bleakest of the lot is "Fuel," where mere guitar and voice convey volumes of mixed emotion and self-deprecation. Conversely, "Simple Hello" sounds like his well-taken shot at a breezy (for him) indie love song hit. Jurado's songwriting remains rooted in the compulsion to tell stories where redemption isn't always readily evident, but his voice-equal parts Eddie Vedder and Woodie Guthrie-gives rough, truthful comfort. [SECRETLY CANADIAN] JAMIE LEE RAKE

THE WEDDING
S/T

When music is good, there are usually some obvious characteristics that make it good. When music is bad, it's even easier to figure out why. But when music is stuck at a crossroads between the two, it's sometimes very difficult to figure out why. Meet The Wedding. Vocals are just as good if not better than most in the pop-punk/rock genre, and studio polishing puts the recording quality just where anyone would want it to be. While there's nothing mind blowing from an instrumental standpoint, it's still solid. And the lyrical content is not as cheesy as what some comparable bands release (although still not for the lactose intolerant). Yet, beyond all this, The Wedding is still just mediocre. Allow me to present a theory why. More than any other genre, the success of a pop-punk song rides on its ability to be infectious, which is best created with end and / or internal rhyme. Some part of it must leech onto the listener's brain; subject matter is less important than this ability. The Wedding often sounds more like pre-written prose fit (sometimes awkwardly) to the music instead of poetry and music that were written for each other. As a result, it just doesn't flow properly, and thus becomes forgettable. Essentially, The Wedding has all the tools for success but has failed to build something that will push them past middle ground. [RAMBLER] JAMES WETZ

SETTLEFISH
THE PLURAL OF THE CHOIR

Settlefish releases their sophomore effort, *The Plural Of The Choir*, as a composition of intricate laminates, spontaneous outbursts, and tranquil miens. The Bologna, Italy-based act fulfills the emo epithet by conceptualizing their lyrics as a battle against relationships – evident in song titles such as "Kissing Is Chaos" and "Girl Understanding Song." RIYL: Modest Mouse; Guided By Voices; & Brandston.
[DEEP ELM] DAN FRAZIER

GODS.
I SEE YOU THROUGH GLASS

Ahh, the joys of my Christian youth! I am revisiting them now, as I listen to this rocking new disc by Gods. Now I don't have to listen to H-I-M sing about "take your six six six in my heart..." I've got a "sanctified substitute!" Only now I won't be able to blame my strange behavior on the music. If I had to wire one of those iPod Shuffles on my head for a month, I'd take these seriously dark tunes any day (and if I had to pick one, it'd be "Night of the Strawberry Ghost"). Jesse Smith has somehow navigated the only acceptable musical choice after leaving Zao's drumstool. I'm hooked. [HAND OF HOPE] KERN COUNTY KID, THE

OF THE SON
THE DEAD WILL RISE

This begins with a haunting one minute track that declares the message of Acts 20:24, claiming that "Without Jesus / I am nothing, I am nothing." The entire album follows suit, lyrics easily translating into pure worship set to the backdrop of pounding metalcore. From the second track "I Am Nothing" to the last "Prayer for the Dying," Of the Son produces ridiculously catchy melodies against brutal beats, comprising an epic sound that is all too hard to resist. Combine this with the spiritual encouragement that saturates each song and you will find it hard not to fall in love with this album.
[WOUNDED] TIFFANY CHOW

INHABITED
THE REVOLUTION

It's an odd title, since Inhabited is anything but revolutionary sounding. Instead, it's a throwback to female pop-rock artists like Pat Benatar, and a crisp, clean, guitar-centric effort. Sara Acker's clearly up to the task on this disc's rockers, but shines brightest during its quieter tracks, "One More Night" and "Where Are You (Angel)." Inhabited stands strong on its comfortable spot. [FERVENT] DAN MACINTOSH

DIZMAS

ON A SEARCH IN AMERICA

Dizmas boldly threatens the world of music with their debut release. Hailing from the "deserts of Southern California," the band rocks with a energetic blend of sunset strip rock n' roll circa 1985 and radio friendly melodic rock. The band is certainly not shy about writing anthem songs, but they manage to write them without ever being whiny, holier than thou, or so angry that they are blinded by it. It's been awhile since I have heard a rock anthem without any of those elements and it feels good in my ears. "Revolution" and "Controversy," start the album of right with maniacal screamy rock and roll, while "Let This One Stay" and "So Long My Friends" hold the fort down in the melodic mid-tempo "radio will love it" department. All in all, this is a rock and roll cocktail that will appeal to rock fans across the board. ~~[CREDENTIAL] MARK FISHER~~

FOREKNOWN

CALM SEAS DON'T MAKE SAILORS

I, personally, would have just bought this album for the design on the cover. As it turns out, though, that doesn't have to be the only reason to buy it. *Calm Seas Don't Make Sailors* kicks off with the notion that everyone listening is in for something good. The only downside is that that "something good" somewhat resembles a sound that most other hardcore bands have. Fortunately, there are still some pretty impressive drum and guitar parts throughout the entire album that make up for it and keep things interesting. And there are aspects that make it different from every other hardcore band that's out there, like this eerie feeling in some songs that make you feel like you're walking through a horror film (especially "Speechless"). But if that it isn't enough to persuade anyone to buy the album, just check out the title of the last song – "No Guns, No Roses, Just Axl." That should be enough for convincing. ~~[BLOOD & INK] BETHANY JOHNSON~~

KAINOS

ALIVE

When Hannah Stacy lets loose on some squealing lead vocals during "Selfish Me" here, a harder rocking, and a less ska/dance-y Gwen Stefani of No Doubt is immediately conjured up. Hannah is half of the husband and wife team called Kainos, and its CD is one aggressive slice of mainstream rock. Guitarist Ben Stacy is this outfit's other half, and he is credited with writing the lion's share of its music, which rocks fairly hard most of the time. Hannah Stacy handles the majority of the lead singing chores, although both she and Ben share vocal duties during "When You Come Back Down." Kainos, which is a Greek word that means "new," creates spiritually-centered music that is never trite, and rarely soft. Kainos is something new, and certainly worth checking out. ~~[SOUTHERN SIGNAL] DAN MACINTOSH~~

BLEACH

FAREWELL OLD FRIENDS

Farewell Old Friends is Bleach's recorded swansong, just before the band calls it a career and sails off into the sunset. To support this seaworthy theme, the CD booklet is illustrated by a tall sailing ship, pictured on what looks like a weathered old map. Fortunately, however, the band doesn't sound weathered here at all. It hasn't always been smooth sailing, but Bleach nevertheless comes off as if it's truly enjoyed its musical journey. Styles range from the Weezer-y opener, "Write It Down," to the piano ballad "Gonna Take Some Time." The most striking cut of all, however, is "Sufficient," which weighs in at the sufficiently long length of over 10 minutes. It rolls with a worshipful tone to it, as does "Good As Gold," which praises the things in life that truly matter. Along with its worshipful expressions, this disc also includes a few brief moments of angst. There's noticeable harshness, for instance, in the lyric: "If it makes you happy / That's fine," during the song "Take It By The Hand." But for the most part, this is a work filled with reflective and calm seas. Bleach never achieved the kind of commercial success it truly deserved. But as they say, it's not how you start but how you finish. And with "Farewell Old Friends," this fine band has bid listeners a fond goodbye. ~~[TOOTH & NAIL] DAN MACINTOSH~~

UNDERCOVER

BRANDED (1986)

There really was only one music 'scene' in the mid-80's for everyone who didn't own the complete Petra, Mylon LeFevre or Whiteheart back catalog, and it happened to exist in Orange County, California. Before Nashville finally found a way to market middle class hillbilly's with $100 vintage t's and perfectly sculpted shag cuts, "the O.C." was the first and last stop for anything resembling something you might be able to show your friends without resorting to pleading, bribes and insurance policies. Nevertheless, 1986 was undoubtably the beginning of the golden age of historic Chrindie rock.

The bands of the golden era could be counted on two hands: Common Bond, The Altar Boys, 441, Crumbacher, Daniel Amos, The Choir, Adam Again, Lifesavers, MATW....and the list barely goes on much further than this. The innocence of the early scene was awe-inspiring. There was a comraderie that rivaled all the great music scenes you had read about in years past from London to New York and back again. Only this one happened in the most unlikely of places: the church.

A full year before LSU would eventually release their historic post punk opus *Shaded Pain*, Undercover released *Branded*. It only took one record for Joey Taylor to get all the misery in the world off his chest, and he did it with a record so beautifully melancholy and wonderfully written that it would be impossible for him to ever reach those equisite depths again. Darkest hour, indeed.
~~[BROKEN] RONNIE MARTIN~~

THE LEAD

THE PAST BEHIND (1987)

Jim Reid sang, "I was just a teenage Jesus freak / Got drunk on punk and then I found my feet." Yeah. In the mid-80s, I was all about punk rock (what is now called "80s hardcore"), and being a misfit in rural Minnesota. The sound and fury was the perfect release for my teenage rage at the jocks, the social elite, and the parental dictatorship. While the spit-strewn anthems of "secular" hardcore worked successfully to weird out my classmates, it didn't fly with my God-fearing parents. Once again, I had to find a "Christian" equivalent. By sending well-hidden cash for zines from Orange County, Ohio, Michigan, Florida, and Texas, I was in tune with a burgeoning yet scattershot Christian punk scene. This is where I received the answer to my searching prayers: The Lead.

The Lead was one of the most unique hardcore acts (secular or sacred): 1) their music was extremely fast and abrasive; teetering between thrash metal and punk rock (their only counterpart was early-era Husker Du… no, seriously); and 2) they had a female singer (remember, this was a male-centric genre). Nina Llopis (bass), Julio Rey (guitars), and Robbie Christie (drums) comprised this powerful trio from Florida. Llopis and Rey shared lead vocal duties, and it was Llopis' vocals that took The Lead's songs to another planet. Her vocal range was expansive: from the typical chant-sing of punk to blood-curdling screeching, and she could make that transition in a single breath.

The Past Behind is a weird eight-song mini-LP: "Abomination", "No Religion", "Old Warrior", "Tunnel Vision" are Llopis-driven tunes that burn with pure aggression and evangelical arrogance (quite zealous, even a bit freaky). Rey absolutely dominates vocally on the magnificently brief songs "National Pride" and "Puritan." Blazing leads, rapid-fire searing rhythms, this band is absolutely at the top of the 80s hardcore game.

Afterward: As heavy metal replaced punk (and all its strains), the punk bands began to incorporate metal elements into their music (tagged the listless "crossover"). The Lead followed this trend and made a peculiar move; re-recording the entire *The Past Behind* record and releasing on New York Christian major/indie label, R.E.X. Oddly, this re-recording was actually slower than the original release – there was goofy "demon vocals" on certain tracks, and dark metal overtones. Overall, a tighter performance, but The Lead weren't competent musicians and didn't possess the chops to play this brand of metal. Another release followed (*Burn This Record*), but the band would soon disband and Llopis would release an adult-alternative record. Go figure.
~~[THREE EQUALS ONE & R.E.X.] CHRIS M. SHORT~~

DANIEL AMOS

DOPPELGANGER (1983)

Genius fun / brilliant art. Talking Heads wit / satire. ~~[ALARMA!] DOUG VAN PELT~~

FOCUSED

BOW (1994)

When I first started to realize that Christian heavy music wasn't all Whitecross and Petra (no offense to the aforementioned), I started a search for bands that might really change my outlook on the belief that Christian bands could never contend with their secular counterparts. The record that gave me new insight on this ideal was Focused's *Bow*. Not only was this my primary introduction to excellent Christian heavy music, but it was my introduction to the hardcore scene as well. When I think of the best mouthpiece for Christians during the height of the hardcore movement, I think of Focused. The lyrics on *Bow* will give you chills. The music seemed to draw inspiration from bands like Slayer and the songs were well executed and to-the-point. I had never heard anything quite like *Bow* and haven't been quite so excited about a record since. Finally there was a band that spoke about the beliefs that I had, and there was nothing cheesy or cliché about them. This record definitely changed my life. [TOOTH & NAIL] RYAN CLARK

DANIELSON

A PRAYER FOR EVERY HOUR (1995)

An art major with penchants for Sonic Youth and nurse costumes, Daniel Smith rounded up some kin and kith and recorded arguably the most divisive and willfully experimental (i.e., non-commercial?) album ever to receive major Christian market distribution. Even in alt rock's '90s commercial heyday, Danielson's originaly self-titled debut was more alt than most. The rest of the indieground may have had foreshadowings of Smith's androgynous vocal screech and crazyquilt aural eccentricity in acts such as Half Japanese, Jandek and Ween. Even those aesthetic extremists, however, didn't wed their weirdness to an earnestly declamatory biblical morality that left room for both vulnerable confessions and non-sequiters delivered with childlike naivete. Smith's visual sense was something altogether different, too. Think "lysergically bucolic" and wonder why the front liner's pictured clock looks like an amoeba with a balloon where the DNA might be.

Danielson Familie would go on to record more accessible, if equally quirky, work, but there's nothing like the shock of *A Prayer For Every Hour*'s new and nigh uncatagorizable sounds to make a fan of hard (as in difficult) rock say, "What th'...hey!" Music so seldom elicits as much amazement, aggravation, ennui and devotion as this *Prayer*. [TOOTH & NAIL] JAMIE LEE RAKE

LIVING SACRIFICE

REBORN (1997)

What can I say about this album? It's hard to describe the feeling that Christian metal-heads experienced upon first hearing *Reborn*. This was the album it seems we were all waiting for. Living Sacrifice had just signed to Solid State Records after quite a hiatus from their previous album *Inhabit*, and had experienced some major lineup movement, including Bruce Fitzhugh, who previously played guitar, taking over as lead vocalist/guitarist. *Reborn* is what you would refer to as a "comeback album" to a certain extent – and man, did it ever define that term. Living Sacrifice was back with a vengeance. This record clearly etched Living Sacrifice's name as kings in the book of Christian metal. The guitar riffs were like nothing we'd ever heard from LS. Sure, they had slowed the tempo down in comparison to past albums, but the ferocity was all the more and the songs were untouchable. The vocals were raw and bone-chilling and the lyrics made you proud to have a band like LS on your side. In a sub-genre unfortunately known for copycatting, this album stands out as a flawless example of originality and creative excellence. Christian metal would never be the same. ~~[SOLID STATE] RYAN CLARK~~

THE ALTAR BOYS

GUT LEVEL MUSIC (1986)

The Altar Boys' second album, *When You're a Rebel*, served up some great songs, but *Gut Level Music* broke the bank for great punk rock, with "You Found Me" (covered by MXPX), "I'm Not Talking About Religion," and the showstopping title track. The Boys first appeared on an '80s sampler, *What's Shakin*, on the MRC label from Calvary Chapel Costa Mesa, along with Undercover, and these two bands helped define '80s punk rock. Along with the songwriting talents of Mike Stand, *GLM* also featured "Life Begins at the Cross" by bassist Ric Alba; who released his own solo album, *Holes in the Floor of Heaven*, and penned the classic "Human Sound" for the Boys' next album, *Against the Grain*. Stand also cut two solo albums, and later joined the rock band, Clash of Symbols.

Songs from *GLM* also appeared on the Terry-Taylor produced *The Collection*, with rough outtakes on the *Mercy Thoughts* CD and DVD. *Gut Level Music* is the album that launched a thousand bands. Numerous artists have since covered these strong songs, and how many punk/alt bands have been galvanized by Stand's garage band mix of passion, angst and joy? ~~[FRONTLINE] GORD WILSON~~

GALACTIC COWBOYS

S/T (1991)

The best album in the universe, period. The "headphone" art of P. Floyd, the metal crunch of Metallica, and the harmonies of the Partridge Family. Amazing. ~~[GEFFEN] DOUG VAN PELT~~

STRYPER

TO HELL WITH THE DEVIL (1986)

The Yellow And Black Attack debut EP changed Christian Rock forever. It introduced us to Stryper. *Soldiers Under Command* was the full-length follow-up that put to vinyl the rest of the band's early material (like the power ballad "First Love" and the screaming "Surrender") chronicling a prolific songwriting machine that was just getting started. It was *To Hell With The Devil* that the band's songwriting gelled and introduced them to the world, earning them multi-platinum status and a footnote in Rock and Roll history, thanks largely to a pretty little ballad called "Honestly." Prior to the scrapbook style video, however, two full-blown melodic rockers hit MTV "Calling on You" and "Free," which play back-to-back with one great drum fill transition after the wall of harmonies of the former fade out. Stryper was a Christian Metal band, for crying out loud, and songs like "The Way" and "More Than A Man" proved to any doubters that they were both. Sonically, it was stellar, and holds the most songs in either of the two best-of Stryper albums. This was definitely a home run album for an entire era. ~~[ENIGMA] DOUG VAN PELT~~

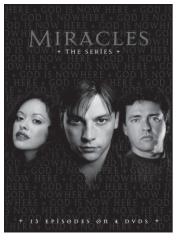
VENGEANCE RISING

HUMAN SACRIFICE (1988)

Aqua Net prettyboy metal would yet rule Sunset Strip for a while. But Vengeance Rising's *Human Sacrifice* drove a nail in its mascara'ed coffin with as much force as the spike through Christ's palm pictured on this album's still-bracing cover. Stryper may have been wanting to send the devil to hell, but Roger Martinez sung to Satan in gutteral intelligibility that he's going to "Burn" down there, too. You, bucko, were in line for the same infernal fate, were you not on the right side of the "White Throne" judgement. Martinez and his bandmates summoned the same scary muse as Slayer's, down to a similar proto-death thrashing musicality, only using that super powerful assault for good. In retrospect, it's a hoot to think that therere were naysayers who thought Martinez to be mimicking demons with his throatscraping vocals. Didn't the Lord say something about Bezzlebul not being able to cast himself out of anybody?

Sadly, Martinez's faith was lost amidst a label deal that left him diillusioned with both ministry and industry sides of professional music in a double minority niche (Christian and extreme metal). He has threatened to release another solo Vengeance Rising album in his current atheist mindset as his old bandmates have regrouped as Once Dead. Regardless the controversies past and present, *Human Sacrifice* remains a bold introduction to godly metalurgy more interested in shredding than preening. ~~[INTENSE] JAMIE LEE RAKE~~

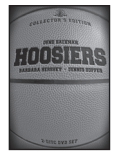
Entertainment reviews
DVDS, BOOKS & GEAR



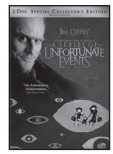
01 MIRACLES
SHOUT FACTORY

This series launched in Spring of 2004 and kept getting pre-empted with Iraqi war news footage, and it never quite overcame the shaky start. It's a shame, because it's quite a fascinating series. Included on this 4-disc set are the pilot episode, the other five episodes that aired, and the remaining 7 never-before-aired shows. Paul Callan (Skeet Ulrich) is an investigator of modern miracles whose faith is sorely tested after debunking so many so-called miracles; but all that changes with a supernatural encounter he has. His struggle, and that of his two co-workers, Alva Keel (Angus Macfadyen) and Evelyn Santos (Marisa Ramirez) mirror the dichotomy between faith and doubt, symbolized so well by the subtle wordplay from "GOD IS NOWHERE" TO "GOD IS NOW HERE." If it were possible, there's more messianic imagery here than either *X-Files* or *Millennium* put together. A current similarity can be found in *Revelations*. It's nice to see people exude confidence, however, when it comes to demonic possession; as opposed to the fear portrayed in years of supernatural thrillers. It all provides for plenty of fodder for spiritual discussion.
DOUG VAN PELT

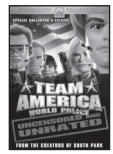
02 ELEKTRA *FOX VIDEO*
It's hard not to be impressed with this comic book character come to life. Elektra is just a phenomenal fighting machine/assassin, with the heart of a guardian. While some of the special effects are unbelievable (a la *Crouching Tiger...*), the spirit beings that emerge from tattoos are fun to watch.



03 HOOSIERS *MGM*
This feel-good flick is about as American as Mom's apple pie. This Collector's Edition is packaged with class and the gem of a movie is enhanced ever so slightly with some documentaries that authenticate the setting. Even cooler is the actual television footage of that famed championship game.



04 LEMONY SNICKET'S A SERIES OF... *PARAMOUNT*
Like a Grimm fairy tale or a bottomless Tim Burton nightmare, *LS's A Series of Unfortunate Events* takes the viewer on an amusing ride without the benefit of knowing the constructed universe's boundaries. An entertaining in-character commentary by Mr. Snicket is slow, but mostly amusing.



05 TEAM AMERICA WORLD POLICE *PARAMOUNT*
It's hilarious to see both liberals and conservatives lampooned, and it's a great sight gag to watch the de-technology of marionettes, but the gag gets old fairly quick. The *South Park* producers behind this spoof likely succeeded in their apparent goal of extreme lowness with a porno-puppet sex scene.

06 NATIONAL TREASURE *DISNEY DVD*
While slightly flawed as a film, it's great to see a DVD utilize the format's capabilities. In a nod to the *Da Vinci Code* world of masonic secrecy, the bonus materials are set up in a puzzle that forces interaction with your remote control; unlocking more fascinating featurettes on puzzles and games.

07 STRIPES *COLUMBIA TRISTAR*
I've seen this movie on television so many times that I forgot how raunchy it was! About the only thing, this "Special Edition" adds are a few extended nude scenes. Bill Murray does one of his better goofball characters, though. I don't say this everyday, "but I vote for the 'edited for television' version!"

08 WHAT THE BLEEP DO WE KNOW!? *FOX VIDEO*
This quasi-documentary is slowed down by some headache-inducing "departures" or "dramatizations" of the fascinating philosophical topics it brings up. It's a propoganda piece for relativism, but its references to quantum physics and "collective reality" make for some interesting discussion.

	01	02	03	04	05	06	07	08
SPIRITUAL RELEVANCY (%)	100	40	50	30	10	50	00	99
OBSCENITIES	4	8	3		140		26	5
SCENES OF GORE					6			
NUDITY / SEXUALITY	1				18		55	3

Moog Modular V v2.0
Arturia

Arturia's Moog Modular V version 2.0 doesn't arrive as a 3 foot wide, 4 foot high rack of plugs and knobs, but it does bring digital convenience to analog sound design. By modeling the units originally designed by Robert Moog, Arturia has put analog fun within reach; this awesome piece of software even models cables that wiggle around so you can move them out of the way to look at a knob. The instrument comes well-equipped with enough parts to create very complex sounds, plus a recreation of the Moog sequencer (useful as an arpeggiator, e.g.). The sample sounds are huge; many of them will seem instantly familiar if you listen to any music involving keyboards; (& more samples available from arturia.com). The well-written manual starts with a short history lesson (pictures included!) then shows you how to program your first sound. Use the on-screen keyboard or a MIDI-connected controller to drive. Moog Modular V comes as a standalone instrument and as VST (Cubase, etc), DXi (Sonar), and RTAS (ProTools) plug-ins, all included. I found that playing the MMV live from a real keyboard is more satisfying when driving the DXi plugin version from inside Sonar; the standalone version seemed sluggish to me. But that's a minor complaint for a great product. A 9.8 out of 10.
$329.95 [arturia.com] *Gary Hook*

BONO in conversation with
Michka Assayas – Riverhead

As a collection of conversations with trusted friend and author, Michka Assayas, U2's lead singer speaks openly about his faith, family, fame, bandmates, and work for DATA (Debt, AIDS, and Trade for Africa). *Bono: In Conversation* digs into the roots of what drives this extrovert Irish singer, from his childhood to being the lead singer of one of rock and roll's most influential bands to his current political and business ventures. What is particularly intriguing is how outspoken Bono is about his faith. Even when he makes statements like, "it's plain to see I'm not a good advertisement for God," the revelation that bassist Adam Clayton has come into the fold should encourage fellow believers that U2 is doing more than just singing about God. His understanding of grace is confirmed by his response to Assayas' closing question: "What leaves you speechless?" Bono replies, "Forgiveness, being forgiven." *David Reynolds*

Rock Guitar Method
eMedia

This beginner software scores big for being easy to set up and use. It's very intuitive, and allows you to learn rock riffs in graphical, video, and audio methods (you can play 'em back either slow or in real time). In one lesson, I was able to tune my acoustic guitar and learn the opening salvo to Free's "Alright Now." We've told you about these quality products before, but they keep improving the package, this time adding a whole new slew of rock songs that young players will want to play.
$39.95 [emedia.com] *DV*

Talking Jesus Doll
CEI

Featuring 7 "uplifting messages," this beanbag-like stuffed doll sports a roped robe, sandles, and very caucasian skin. Squeezing a heart patch on Jesus' sleeve will play one of 7 "uplifting messages," like: "Whatever you do, do it with kindness and love," and "Live a life filled with love for others." While capable of nothing more than enciting laughter in the hands of a high school or college student, these are the types of statements many a parent would like to reinforce to their children. Perhaps "a forkfull of cheese helps the medicine go down."
$15.95 [talkingbibledolls.com] *DV*

The Christian & Art

WITH KEMPER CRABB

A few observations on worship and the arts

Part 4 Worship Wars

In last issue's installment of this article, we began to look at the historical circumstances which started the latest round of the ongoing "worship wars," struggles primarily over the style or form of worship to be used in the Church.

This is not a new issue for the Church, having plagued her through the centuries since her birth. As we saw in the last issue, the most recent outbreak of this struggle began during the Jesus Movement of the early 1970's, when large numbers of young converts from the counter-culture began to bring worship into the Church which was expressed in musical styles they had inherited from the counter-culture.

They naturally did this because (1) they wanted to worship God in musical styles they knew and loved, and (2) they wanted to communicate Christ to non-believers in the counter-culture in styles those in that culture both knew and appreciated. Many who had been raised in the Church also appreciated and approved of the new worship expressions, adding impetus to the practice.

The influx of worship songs in contemporary counter-cultural styles did not go unopposed, however. A majority of the leaders and members of the Evangelical Church of the time did not approve of the musical worship expressions of the young converts in their midst, for one or more of three reasons:

(1) because the styles of music being used by the converts came from the explicitly pagan- and anti-Christian-dominated counter-culture, they were viewed with great suspicion and distaste

(2) a deficient theology which led many Christians to be blind to the fact that the Gospel can and should transform all aspects of a culture (including the music of the day), cleansing and making them servants and carriers of Christ and His Gospel

(3) the older Christians, having little or no knowledge or appreciation of the newer musical styles, simply didn't like them, especially when they displaced the traditional hymns they knew, loved, and associated with Christian worship. This third reason, the disturbance of the comfort zone, was easily the dominant reason of the three listed here.

The converts from the counter-culture reacted to this rejection of their expressions of worship and evangelism with initial surprise, especially since the Bible not only did not dictate one musical style as more spiritual than another, but seemed instead designed so that its content could penetrate, adapt, and transform any and all musical styles to be conduits and carriers of the Gospel.

The hymns and traditional songs of the Church did not seem to them in their style of music to be more innately spiritual than the music styles of the counter-culture from which they had come, despite the fact that this was generally claimed to be so by the proponents of traditional music in the churches the converts had entered. In fact, it seemed to the converts that the styles of music utilized in the Church were generally derived from either Classical music or Country and Western music, neither of which seemed to be more innately suited for the worship of God than the styles they knew and loved from the counter-culture. The young converts were strengthened in this conviction by many who had grown up in the Church who agreed with the converts' assessment of Scripture's essential openness to varied music styles.

Added to this was the all-too-frequent impatience of youth with learning or being tolerant of music that they don't like (remember that the music of the counter-culture arose in reaction to what young people considered to be the soullessness of more staid forms of America/European popular music, that reaction being, at least initially, based on the Blues music of disaffected and discriminated-against Black Americans). One of the given principles of members of the counter-culture was that they rejected most of the status-quo music of the larger culture of their day.

This impulse to discount and dislike what were considered to be "dead" or "empty" forms of music was still strong in the young converts, and the rejection and disparagement they received culturally from the traditionalists simply served to strengthen them in their resolve to save the worship of God from what they considered to be stodgy and irrelevant musical forms (which they didn't like in the first place…).

This polarization led to sorrow, division, and stultification in many parts of the Church, and to an uneasy stand-off which, though somewhat better in our time, nonetheless continues to this day. We will examine results and root causes of the ongoing worship wars, Lord willing, in the next issue.

The way I see it
Chris Wighaman

Do not get drunk on beer, wine, Mike's Hard Lemonade, or tequila, which leads to debauchery. Instead, be filled with the Spirit. [Ephesians 5:18]

Paul is saying: [warning, cheesy line] Don't drink spirits, instead use the Spirit. Since there is no biblical reason to completely abstain from drinking alcohol, it has lost much its taboo status even in the church culture. Why do people use alcohol? To temporarily erase pain and guilt. To ease their feelings of inadequacies and "loosen up". To feel good. However, with this relaxed view of drinking comes risk. In his letter to the Ephesians Paul warns them to not get drunk ... why, because it leads to debauchery. We all just read that word and thought: 'Well, I can't even define debauchery, so I guess I'm okay.' Here's a definition for you from dictionary.com: *Seduction from morality, allegiance, or duty; Extreme indulgence in sensual pleasures*. Ahh, that makes much more sense. Seduction ... Indulgence, those words we know. What does this stuff produce in our lives? Addiction, divorce, violence, accidents, sex crimes, regret, and much more. Are those 'worst case scenarios'? Yes, but unlike the books there are a ton of people who find themselves in these situations.

Paul here is offering an alternative. Over indulgence in alcohol (heck, you could put shopping, eating, exercising, gaming, and watching TV in this whole discussion) is a temporary fix to deeper issues. The problem is, it's temporary, and it usually creates additional problems. In Christ we have another option. The Spirit of God can enter into our lives and help us deal with the feelings of inadequacy, the pain from past hurts, and the guilt. When God's Spirit is working within us we can overcome these things. Oh, it's not as easy as heading out to the bar, but the results are real. When we are filled with the Spirit, it produces the opposite fruit in our lives: love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control. When stuff like this is coming out of our lives, not only are we better off, but so are the people around us. Sounds like a good time to me.

Devotions
with Greg Tucker

Happy birthday, HM! When the first issue rolled off the press 20 years ago, we thought we were witnessing the birth of something big. We just didn't know how big. Even with its unique focus on counter culture, today HM has risen to become the #2 Christian music magazine in the world. And "cutting edge" only begins to describe what's happening with the So & So Says articles. (Know anyone else with the guts to talk to Megadeth about Christ?)

All of that's cool, but in this day of sellouts, perhaps most impressive is the fact that HM has been independent since day one. Editor / Publisher Doug Van Pelt has refused to let other companies buy him out.

HM's phenomenal story began in 1985, but it's not the only thing that happened that year. Let's take a stroll down memory lane.

- 1985 was when they introduced New Coke, remember? And 70 days later they sheepishly put Old Coke back on the shelves.
- While Michael Jordan was named "Rookie of the Year," Michael Jackson was hailed as "worst choice for a duet partner" by McCartney fans when he purchased ATV Music (also known as every Beatle song) for $47 million.
- On July 25 Rock Hudson's spokeswoman confirmed he had AIDS. I grew up watching his movies, and always considered him a man's man.
- In 1985, Madonna's 27th birthday was spent saying "till death do us part" to Sean Penn. She was not, however, referring to their own deaths.
- IBM upgraded the popular PC operating system. Twice. One person gushed, "Wow, it's never going to get any better than DOS 3.2," and after my fifth Windows crash of the morning I'm beginning to think he was right.

It appears that while HM is strong as ever, not all memories of 1985 are worth celebrating. I think one key to this magazine's success is a principle Doug applied from day one. It's found in Philippians 4:6-7. "Do not be anxious about anything, but in everything, by prayer and petition, with thanksgiving, present your requests to God. And the peace of God, which transcends all understanding, will guard your hearts and your minds in Christ Jesus." Every decision and every issue is literally bathed in prayer.

So when planning your next 20 years – regarding work, family, or a special dream you have – talk to God about it. All of it.

And happy birthday in advance.

HARD MUSIC

Back in the very early 90s, we started running a regular feature called "Fresh Metal" where we introduced the world to hot independent artists like Precious Death and Scapegoat. Right about the same time we released our first retail CD – Hard Music Compilation, Vol. One. We tapped one of our early freelance writers, David Jenison, for band recommendations for this disc. His response was not only singly focused on this Southern Californian band called P.O.D., but he claimed that they were "the greatest Christian metal band in the world." In a funny roundabout way, we were the first record company outside of their own Rescue self-release entity to actually sign the band to a recording contract. It wasn't hard to recognize their talent and aggressive, hard music. The song we chose was "Every Knee," which loudly established that this band had a focused intensity towards the Almighty. They were equal parts hip/hop and hardcore and metal. Many tunes were written with the gang vocal and sing-alongs in mind. The unique melodic qualities of Sonny Sandoval's voice and the Latin-tinged reggae influence were still hidden behind the youthful exuberance and urgency of singing of their newfound faith. Drummer Noah Bernardo Jr's dad, Noah Sr, saw the potential of his son's outfit and the innocent purity of their intentions and became what most great leaders have – a rock solid support structure. He invested in and birthed Rescue Records and steered the band into the musical waters that he had traversed in his youth – and beyond (way beyond).

The next year P.O.D. played Cornerstone's New Band Showcase, and they were soon hitting the road as often as possible in a very used van or motor home. Their self-titled demo cassette gave way to the album *Snuff The Punk*, which then gave way to more touring across the U.S., which then gave way to the release of *Brown*. While originally lacking in real rock production clarity, it captured the essence of the band and reflected the wide open, breathing nature of their influences. Early favorites included here were "Breathe Babylon," "Draw The Line," and Full Colour." The former married the vocal scat nature of reggae with the bombastic arena rock thunder of a Sabbath or Zeppelin. "Draw The Line" furthered their rap/rock leanings with a confrontational, straight-up call which always got a response live. "Full Colour" perhaps captured the heart and soul of the band's frontman and became the centerpiece for their multiple live shows. He would introduce the song by telling the story of what inspired it. His loving mother was dying of cancer at a very young age, but she knew Jesus and had a peace about her that was infectious.

P.O.D.

BY DOUG VAN PELT

Sonny left her hospital room after a troubling visit and went out into the parking lot to have a conversation with God. He told Him that he wanted what His mother had. Then he went back to her room, filled her in on what had gone down, and then asked her lovingly, "Why are you waiting around?" Knowing that her son was right with the Lord, she passed away shortly thereafter. The band would launch into "Full Colour" and every time they hit the chorus, his face would take on an anguished and tearful look, as if he was honestly asking God the same question, over and over again – "Why, oh why, did my mommy have to die?" Guitarist Marcos Curiel would add a perfectly timed and equally anguished scream of "why" to add texture and intensity. There was hardly a dry eye in the place after this – and this was repeated with a genuine passion night after night after night.

P.O.D. connected with its fans on a deep level. They shared in the pain of the world, and offered quiet solutions of hope and love. While it was obvious that they held a Christian worldview, they stuck to the simplicity of the cross as their only agenda. "We just bring 'em to the cross," Sonny would say, not concerning himself with doctrinal debate. They treated their fans like friends, who became "warriors" that supported the band by telling others, coming to shows, helping out with promotion, and just sharing the joy that this band was bringing to people of all races, creeds,

and classes. They tirelessly toured the *Brown* album for many years, before they picked up the management services of Tim Cook and the attention of Atlantic Records. With Cook's adroit direction, they positioned themselves for excellence and soon started walking through doors that Christian hard music enthusiasts hadn't seen since the exploits of Stryper a decade earlier.

Prior to the release of their Atlantic debut, a recording of some pre-production sessions was licensed by Tooth & Nail to help give their fans a taste of what was to come. "Hollywood" and "Southtown" were displayed in their raw form; as were fresh renditions of the previously mentioned older material. *The Fundamental Elements of Southtown* was released to the general public and, with the grassroots help of its Warriors, the album started selling. They were asked to play Ozzfest and got mainstage billing, which they handled perfectly – Sonny showing that he was a frontman of Bono's caliber, launching himself into the audience as often as possible.

A couple years later and *Satellite* released on 9/11/2001. Just a week prior the band played a show at Battery Park in Manhattan. Two of the songs from this album came at just the right time and struck a chord with the world – the hopeful "Alive;" and the chilling "Youth of A Nation," which was written in a rehearsal space close to the Santana High School in San Diego the day a school shooting took place. They'd seen and heard the rescue vehicles and sirens blaring that day, which gave the song an eerie inspiration, but it rang with the authenticity that's marked the band from day one. The title track saw Sonny writing about his beloved mom again, who now watched him from above, like a satellite. They became Atlantic's best-selling artist for a time and quickly sold over 4.5 million copies worldwide. Fast forward two years later and you have the removal of Marcos Curiel on guitar; replaced by the only guy the band considered – Jason Truby, who learned his chops in Living Sacrifice. He joined the band and marched right into the studio to record a song for the *Matrix: Reloaded* soundtrack, followed several months later with the self-titled album. It didn't sell as well as the meteoric climb of its predecessor, but it did sell over 1.2 million units and showed evidence that a new band was gelling. They've been holed up for the last several months to write and record "the album of their careers," which will hopefully take them to the top again. For they still are, quite arguably, the "greatest Christian metal band in all the world."

Let's put Christ back in Christian Rock.

John 2:14-17

a message from

The Knights of the New Crusade

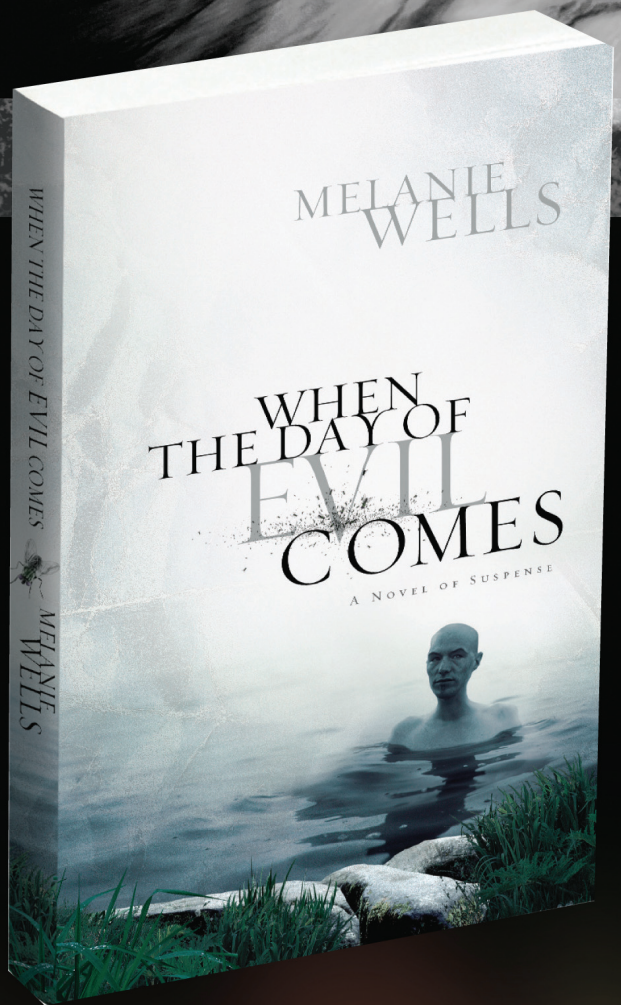
http://www.crusadenow.com

PICK OF THE LITTER

	LEFT BRAIN	RIGHT BRAIN
HARSH	**Arcanjo:** Brutal technical metal w/rough edges from Brazil. *arcanjoband.cjb.net* **Bloodwork:** Intense, good. Whispy black/death growls. *tarantulapromotions.com* **Nova Lex:** Techno / electronica metal. Good sonics. *novalex.org*	**The Last Starfighter:** Crazy, screaming hardcore art. *thelaststarfighter.hxc.com* **The Binding:** Awesome, fast, heavy screaming. *thebinding.net* **With Resistance:** Great hardcore/metal. *withresistance.com*
EMOTIONAL	**Fido:** "Better than Relient K pop punk." –Lonny Hurley *fidopunk.com* **Freshmen 15:** Good 'n' funny pop punk. *f15rock.com* **Ashburn:** Simple, clean, hook-filled melodic punk. *ashburnrock.com*	**The Glass Music Box:** Cool emo stuff. *theglassmusicbox@hotmail.com* **Bastian:** Clean, polished vocals work great with emo. *bastianband.com* **Fivestar Riot:** Emo rock. *fivestarriot.com*
ROCKY	**Jon Hardy & The Public:** Dry, raspy, Strummer vs. Dylan. *jonhardy.com* **Out Of The Monetary:** Good, noisy rock. *outofthemonetary.com* **Dust Eater Dogs:** Rough, like Lemmy doing C-rock. *dusteaterdogs.com*	**Lolas:** Super pop. Harmony vocals a la Weezer. *jamrecordings.com* **Maple Union:** Nice. Sorta like Smashing Pumpkins. *mapleunion.com* **Zachrock:** Great Dave Matthews vibe. *zachrock.com*
SURPRISING	**Matt Frantz:** Aggressive industrial noise. *independentopposition.com* **Clang Quartet:** A lot of it isn't music – loops, noise, chaos. *silbermedia.com/clangquartet* **Thomas Simon:** High quality industrial/noise art. *endorphinrecords.com*	**Dustin Siskey:** Fun festival of slam poetry. *firstkisslastbreath@hotmail.com* **Gypsy Carns:** Very cool, rousing preacher blues album. *gypsycarns.com* **Bogs Visionary Orchestra:** Goofy, crazy Americana. *alexandlisa@aol.com*
BRASH	**Nebo MT:** Nice 'n' heavy. *nebomt.com* **Indifference:** Chevelle meets Nirvana, only under control. *indifferencerock.com* **New Kind Of Army:** Creed-y and Bush-y. *newkindofarmy.net*	**The Divine Romance:** Screamo & metal w/wavering vox. *thedivineromance.com* **West Of Nowhere:** Catchy choruses & clean, melodic vox. *dan4won@yahoo.com* **Serene UK:** Lives up to its melodious name. Spacey. *sereneuk.com*
COFFEE / BARSTOOLS	**Amanda Rogers:** Captivating, swirling, cool vocals. *amandaspiano.com* **Brent Reed Band:** Classy & organic rock moments. *brentreedband.com* **Blue Shade Witness:** Super melodic, atmosphe-rock. *blueshadewitness.com*	**Blind Divine:** Sultry, gothic, gorgeous Stefani-like vocals. *blinddivine.com* **Tyrone Wells:** Good, smart acoustic rock. ex-Skypark vox. *tyronewells.com* **Mustache Carl:** Leathery, laid-back Mallonee-like vox. *jackson555@charter.net*
BRILLIANT	**Wideawake:** Super polished girl-friendly melodic rock songs. Totally ready for the radio. *wideawake.com*	**Circleslide:** Fantastic songs. U2 meets Atticus Fault. Lives up to the great alt-Christian classic album title by The Choir. *circleslide.net*

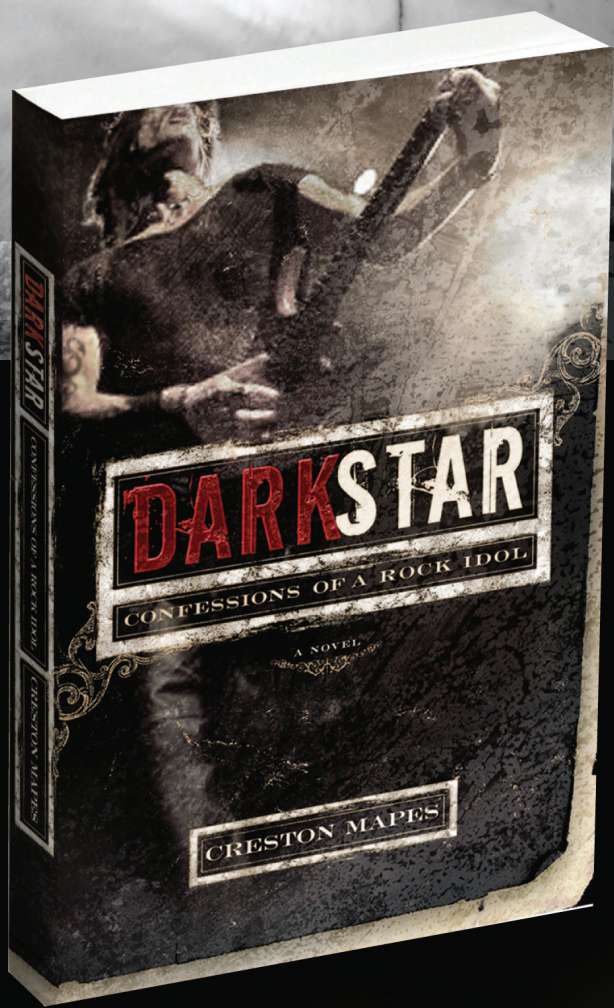
VENTURE TO THE EDGE OF HELL.

SEE IF YOU MAKE IT BACK.



WHEN THE DAY OF EVIL COMES *by Melanie Wells*

Eerie, disturbing, inexplicable. The events that punctuate Dylan Foster's life mean one thing: She's in the center of a nightmare and must find a way to extricate herself—immediately.



DARK STAR *by Creston Mapes*

Wealth and fame mean nothing when you're on trial for murder. The evidence screams "guilty." Letters from Kansas declare "innocent." Will rock star Everett Lester recognize the spiritual battle that's raging for his soul?

View a video trailer or read an excerpt today!
www.mpbooks.com

Multnomah® Publishers
Keeping Your Trust…One Book at a Time®

organofsight1.com/evan

There is a battle

but doesn't it really come down to a choice?